

THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 2177.

LONDON, SATURDAY, JULY 17, 1869.

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UNIVERSITY COLLEGE, LONDON.—

The Council propose to appoint Professors or Readers (the title to be conferred being in each case at the discretion of the Council) in the three following subjects: (1) Jurisprudence; (2) Roman Law; (3) Constitutional Law and History. Candidates for these appointments (two of which may be held together, and the duties of which will commence in October next) are requested to address their applications and testimonials, on or before FRIDAY, the 23rd inst., to the Secretary, at the Office of the College, where further information may be obtained.

July 8th, 1869.

JOHN ROBSON, B.A.,
Secretary to the Council.

PALESTINE EXPLORATION FUND.—

QUARTERLY STATEMENT, No. 2, now ready.

Contents.

Captain Wilson 'On the Synagogue of Galilee,' with a Plan of the Synagogue of Capernaum.
Mr. Deutch 'On the Characters found at the S.E. Angle of the Haram Wall.'
Mr. W. Simpson 'On Robinson's Arch.'
Mr. Rogers's Excavation of the Tell su la hiye.
Mr. Eldridge's Meteorological Observations on Lebanon.
Lieut. Warren's Excavations at the Golden Gate, Barclay's Gateway, and the West Wall, with a Plan.

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The LORD TALBOT DE MALAHIDE.

The ANNUAL MEETING for 1869 will be held at BURY ST. EDMUNDS, TUESDAY, July 20, to TUESDAY, July 27.

President of the Meeting.

The Most Noble the MARQUIS OF BRISTOL.

Presidents of Sections.

Antiquities.—The LORD BISHOP OF OXFORD, F.S.A.
Architecture.—A. J. B. BERSFORD HOPE, Esq. M.P. F.S.A.
History.—The Ven. LORD ARTHUR HERVEY.

TUESDAY, July 20.—Inaugural Meeting in the Town Hall, at 12.30. The Mayor's Welcome. Discourse on the Abbey Ruins by Mr. J. H. Parker, F.S.A. Evening Meeting.

WEDNESDAY, July 21.—Excursion to Clare, Melford, Lavenham, and Kentwell. Evening Meeting.

THURSDAY, July 22.—Meeting of Members. Meetings of Sections. Reception by the President of the Meeting at Ickworth. Conversations in the Museum.

FRIDAY, July 23.—Meetings of Sections. Visits to the Bury Churches and Hardwick. Evening Meeting.

SATURDAY, July 24.—Excursion to Framlingham and Ipswich. Reception by the Mayor of Ipswich.

MONDAY, July 26.—Excursion to Haughley Castle, Woolpit, Hoxton, &c. Conversations in the Museum.

TUESDAY, July 27.—Meetings of Sections. General Concluding Meeting in the Town Hall.

A Temporary Museum will be formed in the Lecture Hall of the Athenæum—Director, Mr. C. Tucker, F.S.A.

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FARADAY MEMORIAL.—

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DR. MAXWELL T. MASTERS, F.L.S., on VEGETABLE TERATOLOGY. 8vo. pp. 334, with 218 Woodcuts.

The Volume for 1869 will be Prof. ALLMAN on the BRITISH CORNYDIE.

Those wishing to join the Ray Society are requested to communicate with the Librarian.

H. T. STAINTON, F.R.S. Secretary.

Mountfield, Lewisham, S.E.

UNIVERSAL ART CATALOGUE.

In order to meet a generally expressed wish that this Catalogue should be all printed as quickly as possible, the remaining portion of it will be issued partly in NOTES and QUERIES and partly as Supplements to the CATALOGUE, so that the whole Work may be completed before the 31st March, 1870.

Persons who may desire to be supplied with the Supplements at the same rate of price as Parliamentary papers, must send their Names and Addresses immediately either to Messrs. CHAPMAN & HALL, 193, Piccadilly, London, Publishers to the Science and Art Department; or to the Publisher of 'Notes and Queries,' 43, Wellington-street, Strand, London, W.C.

COLLEGE, REGENT'S PARK.—A select number of LAY STUDENTS will be admitted at the commencement of the Session, October 1, 1869.—Applications to be addressed to Dr. ANSON, College, N.W.

QUEKETT MICROSCOPICAL CLUB.

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Nottingham, 14th July, 1869.

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LONDON, SATURDAY, JULY 17, 1869.

LITERATURE

On the Anatomy of Vertebrates. Mammals. By Richard Owen. Vol. III. (Longmans & Co.)

If the secrets of life were to be found in the realms of death, few men ought to know more of them than Prof. Owen. Long has he lived amongst preserved specimens, organic remains, skeletons and fossils, as if he had been trying to make the dry bones live. He has winged long flights back into the dark past. No man, perhaps, has ever filled the past with so many defined forms of life, and no one certainly has described more specimens or dissected more organs of life; but all the forms, specimens and organs have been dead. He has king'd it in vast museums. He was taught by renowned teachers; he has been stimulated by strong rivals; he has commanded the advantages of great capitals. The encouragement of applause has not failed to follow his labours; nor have health and years been withheld from him. The public interested in physiology, therefore, learned with some curiosity that, in the third and last volume of his work on the backboneed animals, he had given his last words, or "general conclusions."

Prof. Owen is an authority on bones and teeth unequalled among the anatomists and physiologists of the age, and he is the most eminent interpreter to his countrymen of Oken and Cuvier; but as a writer he is hardly so eminent. In these 'General Conclusions' he had to state his opinions on Life and Species. He had to write his physiological, and not his theological views. In reference to the Origin of Species, he had to make his readers acquainted with his own views, and was not expected to state the doctrines of M. Cuvier.

Theology, we submit, is not the business of the physiologist. Mr. Owen complains that the physiologist is hindered and troubled by the views of cerebral forces which the needs of dogmatic theology have imposed upon mankind. But does not the physiologist who devotes his pages to such themes as the raising of Samuel by the Witch of Endor, and doubting Thomas and the wounds of his Lord, predestination, resurrection, and purgatory or other limbo, go out of his way to meet the hindrance and trouble he encounters? Subjects like these concern not the physiology of either the backboneed or the unbackboneed animals. Theologians who read books on biology need not be told that they trade on limbos. Moreover, it is difficult to understand what he means when he professes belief on the faith of revelation in the resurrection of the body, or when he says physiologists and pathologists have cut away the foundations of the limbos, and demonstrated that "judgment" follows death without the consciousness of a moment's interval. Physiologists and pathologists have, he says, deserved the gratitude of the Christian world by these services; and this he avers whilst connecting those who trade "on purgatory or other limbo" with "the baser brood of spiritualists and spirit-rappers!"

Surely when summing up his voluminous labours on animal life, from the Amœba to Homo, Prof. Owen ought to have let these themes alone. But if a man meddles with hornets, he need not wonder if he receives stings. What hindrance and trouble would Prof. Owen have encountered if he had merely said his say on Life? "Life," says Mr. Owen, "is a sound expressing the sum of living phenomena." "These phenomena are modes of force," "Into these modes of force other modes of force

have passed from potential to active states," and reciprocally through the agency of these sums or combinations of forces impressing the mind with the ideas signified by the terms "monad," "moss," "plant" or "animal." This definition amounts to saying that life is force; that is, in fact, it is only a translation of one word by another, and nothing more. This is not the place to prove that we cannot know anything of forces except antecedences and sequences; and therefore we pass on to the answers given by Prof. Owen to the questions—whence the first organic matter?—and how are other forces resolved into vital force? On these points Prof. Owen expresses belief without proof, avowedly; belief in law and not in miracle, in reference to the formation of the protogenal jelly speck called sarcode or amœba. He writes of sarcode as exemplifying "formification or organic crystallization." He prefers considering protistal jellies, sarcodes, and single-celled organisms "to be not descendants from a miraculous germ or cell or Egyptian egg, but to have been as many roots from which the higher grades have ramified." These be "metaphors," "crystallizations," "roots," "ramifications." But to metaphors Prof. Owen adds analogies. The amœba draws its prey towards it as rubbed amber draws light substances. Life is like magnetization. Devitalized sarcode and unmagnetized steel do not attract. Nerve-force and electric force are convertible; for Faraday with the nerve-force of the gymnotus converted needles into magnets. And, asks Prof. Owen, is there such a difference between amœbal and magnetical phenomena as to require a miracle to make the difference? May there not be conversions of force, magnetic, electric, thermotic, nervous? Is not thought to the brain what electricity is to the battery? Nerve-force rises from reflex acts to volitional acts: the quiver of the pricked muscle to the resolve to write a book. With the size and complexity of the brain-centres, from Aztecs to Europeans, correspond the intellect and will. Prof. Owen subsequently writes about what he calls "thought-force"—"if lines of thought-force were visible, the ghost (of Samuel) would not therefore be more material."

Thus far regarding the origin of life; and now we may ask, has Prof. Owen anything more satisfactory to tell us respecting the origin of species? We have seen him encumbering himself with theological difficulties when considering the formation of life; and, prior to grappling with the controversy on species, he enters into a disquisition to prove that M. Cuvier taught the hypothesis of mutability:—

"The great Master in whose dissecting-rooms, as well as in the public galleries of Comparative Anatomy, I was privileged to work, held that 'species were not permanent'; and taught this great and fruitful truth, not doubtfully or hypothetically, but as a fact established inductively on a wide and well-laid basis of observation, by which indeed, among other acquisitions to science, Comparative Osteology had been created. Camper and Hunter suspected that species might be transitory, but Cuvier, in defining the characters of his Anoplotherium and Palæotherium, &c., proved the fact."

If by the word "transitory" Prof. Owen means mutable, this is a plain statement that M. Cuvier taught the mutability of species as a proved fact, and not doubtfully, hypothetically, or inferentially. But Mr. Owen does not quote any such statement from the pages of M. Cuvier, who was the antagonist of Maillet, Robinet and Lamarck. We have referred to the history of the works of Cuvier by M. Flourens, and there we find "the facts collected in the great work of M. Cuvier upon the Fossil Bones cited to answer the question" whether actual

species may not be modifications of lost species? And a quotation from M. Cuvier is given to prove from the animal remains and mummies found in the Egyptian catacombs the fixity of actual species.

Prof. Owen holds that species were mutable prior to the Pleistocene appearance of man, but immutable in later ages. "To suppose," he says, page 797, vol. iii., "that co-existing differentiations and specializations, such as Equus and Rhinoceros, or either of these, and Tapirus, which have diverged to generic distinctions from an antecedent common form, to be transmutable one into another, would be as unscientific, not to say absurd, as the idea which has been bolstered up by so many questionable illustrations and foisted upon poor 'working men' of their derivation from a Gorilla. All species co-existing with Homo will," says Mr. Owen, "be immutable or mutable only as he may be." But species prior to man at page 807 he holds "have been derived one from the other" by "an innate tendency to deviate from parental type, operating through periods of adequate duration." Actual species are thus derived from ancient species. Now, M. Cuvier seems to have held the opposite. He held that the catastrophes which cut the ancient off from actual species were sudden and instantaneous,—"elles n'auraient pas eu le temps de se livrer à leurs variations." The conclusion that Cuvier "proved the fact of the transitory nature of species," "in defining the characters of his Anoplotherium and Palæotherium," seems contrary to the doctrine as expounded by M. Flourens, his pupil, successor, biographer and literary executor,—the Cuvierian doctrine of the fixity of species.

"Co-existing species are immutable or mutable," says Prof. Owen, "only as the specific form of Homo may be." Thus put, does the proposition mean aye or no—or something or nothing? For a clearer glimpse of his meaning, we are referred to the Preface, p. 36, where we find this passage:—"In the lapse of ages hypothetically invoked for the mutation of specific distinctions, I would remark that man is not likely to preserve his longer than contemporary species theirs. Seeing the greater variety of influences to which he is subject, the present characters of the human kind are likely to be sooner changed than those of lower existing species. And with such change of specific character, especially if it should be in the ascensive direction, there might be associated powers of penetrating the problems of zoology so far transcending those of our present condition as to be equivalent to a different and higher phase of intellectual action, resulting in what might be termed another species of zoological science." The notion of species applied to sciences is notable. The supposition of the transmutation of Equus and Rhinoceros and Tapirus is, we are told, "unscientific, not to say absurd"; and yet it is said, on another page, that "the innate tendency to deviate" now operates—"it operates and has operated in the surface zones where the chambered cephalopods floated, and at the depths where the brachiopods were anchored." The needless multiplication of species has been a common error of the students of remains and specimens; and the authors of monographs on genera, who alone have authority in such questions, are constantly reducing the numbers of species. With reference to the cephalopods, it may be well and wise to withhold assertions respecting their origin until we know their habits; and as to the brachiopods, Mr. Thomas Davidson, who has devoted so many years to their study, will not, we hope, be greatly dismayed by the intelligence that

the law of deviation is even now at work on new species.

The texts we have quoted, however seemingly contradictory, are reconcilable with the interpretation that Prof. Owen teaches the mutability of species. He shall answer for himself. He does not fancy, with Maillet, that the ocean once covered the whole globe, and that all animals were at first marine. Robinet has not found a follower in him in the imagination that all animals were but records of the experiments or essays of Nature prior to making man. By the way, this notion may have suggested to Robert Burns his compliment to the ladies—

Auld Nature swears, the lovely dears,
Her noblest work she classes, O;
Her 'prentice han' she tried on man,
An' then she made the lasses, O.

Prof. Owen quotes from Lamarck the paragraph in which an account is given of the transmutation of a monkey into a man by the necessity of circumstances, the monkey having lost the habit of hooking himself upon the branches of trees; and Prof. Owen cites Mr. Darwin's declaration that by sojourning in water and keeping their mouths open to catch insects, black bears might become creatures as monstrous as whales, as an adoption and development of Lamarck's notion of the probable origin of whales. Mr. Darwin's peculiar idea respecting the effects of natural selection, Prof. Owen traces to Geoffroy Saint-Hilaire.

The theological doctrine of predestination—an old friend, or foe, with a new face to many of us—is dragged into this physiological discussion. Mr. Owen recognizes the series of Perissodactyles as "pre-ordained departures from parental type." He recognizes the continuous operation of natural law or secondary cause from the first embodiment of the vertebrate idea in fish up to man:—

"There is," he says, "however, one relation which I cannot shut out, for I hold it as strongly as when I explained and endeavoured to impress it upon the audience at my lectures of 1857; it is the fitness of the organization of the horse and ass for the needs of mankind; and the coincidence of the origin of ungulates having equine modifications of the perissodactyle structure with the period immediately preceding, or coincident with, the earliest evidence of the human race. Of all the quadrupedal servants of man none have proved of more value to him, in peace or war, than the horse, none have co-operated with the advanced races more influentially in man's destined mastery over the earth and its lower denizens. In all the modifications of the old Paleotherian type to this end, the horse has acquired nobler proportions and higher faculties,—more strength, more speed, with amenability to bit. No one can enter the 'saddling-ground' at Epsom before the start for the 'Derby' without feeling that the glossy-coated, proudly-stepping creatures led out before him are the most perfect and beautiful of quadrupeds. As such, I believe the horse to have been predestined and prepared for man. It may be weakness; but if so, it is a glorious one to discern however dimly across our finite prison-wall, evidence of the 'Divinity that shapes our ends,' abuse the means as we may. Thus, at the acquisition of facts adequate to test the moot question of links between past and present species, as at the close of that other series of researches proving the 'skeleton of all vertebrates, and even of man, to be the harmonized sum of a series of essentially similar segments,' I have been led to recognize species as exemplifying the continuous operation of natural law, or secondary cause, and that not only successively but progressively, 'from the first embodiment of the vertebrate idea under its ichthyic vestment until it became arrayed in the glorious garb of the human form.'"

But this is not the only confession of faith which Prof. Owen makes in reference to the origin of species. "Innate tendency" is an-

other expression used by Mr. Owen to make known what he thinks most probable respecting the derivation of species. "So being unable to accept the volitional hypothesis, or that of impulse within, or the selective force exerted by outward circumstances, I deem an innate tendency to deviate from parental type, operating through periods of adequate duration, to be the most probable nature or way of operation whereby species have been derived one from the other." The hypothesis of "innate tendency" cannot, we submit, differ very much from the hypothesis of "impulse from within." The guess of innate tendency seems to be a different notion, however, from the guess of predestined deviation; if tendency is not destiny.

Without presuming to say exactly what is the teaching of Prof. Owen, whether pre-ordained deviation or innate tendency, it may be worth while to bring together the proofs on which he rests what he seems to teach. Cuvier, in 1821, said, "Between the palæotherium and the species of the present day intermediate forms ought to be found." And such forms have since been discovered. Palæotherium, palæotherium, anchitherium, hipparion and equus differ, says Mr. Owen, from each other in a greater degree than do the horse, zebra and ass. They did not, however, exist together as species during the same periods of time. The single-hoofed horse family cannot be traced further back than the Pliocene Tertiary Period; the tridactyle equine species disappears in the Upper Eocene; the heavier-bodied, shorter-legged and three functional-hoofed species belong to the Upper and Middle Eocenes. The succession in time thus accords with the gradational modifications by which palæotherium is linked on to equus. Were these modifications made by miracle or by law? Prof. Owen accepts the alternative of law, and accepts such law as continuously operating throughout Tertiary time. Mr. Owen embodies his arguments in woodcuts of the teeth and hoofs of palæothere hipparion and the horse; in which the three hoofs, by the enlargement of the middle hoof and the apparent atrophying or shrinking away of the side hoofs, become the hoof which is pared and shod by the farriers.

Now, as the French say, of two things one. Did the side hoofs waste and the middle hoof grow by destiny or by tendency? Mr. Owen says by both; but when his affirmative is predestination, his proposition is old and theological, and when his predicate is tendency, it is metaphysical; and long ago philosophers have proved both final causes, and innate ideas, and tendencies to be mere assumptions.

The basis of Prof. Owen's hypothesis is the discovery of fossil species intermediate between the three-hoofed and the one-hoofed horse in different palæontological periods. These species have not yet been found together. Is this a sufficient basis for a structure either of destiny or of tendency? When deviation pre-ordained by intelligent Will or innate tendency is assumed to be the creative law or secondary cause of the formation of species, do we anything more than darken counsel by words without knowledge? It was to be—they were made to do it.

Prof. Owen's hypothesis rests—we submit, with proper deference—upon a negative which may be broken down any day by the discovery of a bone of a three-hoofed horse in strata where no such bone has yet been found. Nobody knows better than Mr. Owen how many similar negatives have been refuted by the progress of palæontological discovery. Since Cuvier first arranged fossils and strata, not a few corrections have been made; and, compared with the immensity of the fossil deposits, small indeed have hitherto been the researches of palæontologists. Prof. Owen, like Maillet, Ro-

binet, Lamarck, and Darwin, assumes that the appearance, formation, creation, or derivation of species has been successive; and from his "general conclusions" no one could learn that the simultaneous creation of species, the unity of vegetable and animal life, has been maintained by physiologists and palæontologists of such mark as De Blainville and Flourens. Prior to discussing how species were successively formed by circumstances, by impulse, by selection, by destiny, or by tendency, is the preliminary question whether their creation was successive or simultaneous. Prof. Owen assumes that species are links of a successive, a progressive, and an ascending chain. This is reasoning on a metaphor, and this metaphor not a true one, for if like links at all, species are more like the links of a net or web than of a chain. Fossil species connect actual species more by filling up lateral blanks than by adding straight and advancing links to them. The Plesiosaur, for example, according to the description of Cuvier, unites to the head of a lizard the teeth of a crocodile,—a neck like the body of a serpent to the trunk and tail of a quadruped,—with the ribs of a chameleon and the paddles of a whale. Living pachyderms appear to be a mutilated group, which is completed when the fossil species fill up the gaps. Of the uncertainty of the present state of palæontology, and its consequent unsoundness as a basis for hypotheses, there is an illustration in a table on the geological distribution of mammals, published by Prof. Owen. In this table, carnivora and marsupialia disappear in the Eocene and reappear in the Purbeck and Trias. Stereognathus, although the perissodactyles stop short in the Eocene, is the name given to a mammal quadruped, probably hoofed and herbivorous, found in the Stonesfield Oolite. Was Stereognathus aeons ago the ancestor of the winners of the Derby?

The Opera and the Press. By C. L. Gruneisen. (Hardwicke.)

THERE is an old saw about a certain class of people falling out, and the gains which accrue to honest men from their quarrels. We should be sorry to hear any one say that Mr. Gye and Mr. Gruneisen belong to the class of people mentioned by an ugly epithet in that old saw. Mr. Gye is Mr. Gye of Her Majesty's Opera; Mr. Gruneisen, we learn, is Mr. Gruneisen of the Conservative Land Society. They are both undoubtedly honest men. They are also, it would seem, old friends, enjoying each other's personal esteem for many years, and living on terms of rather affectionate familiarity; for Mr. Gruneisen, besides devoting his talents to the advancement of the Conservative Land Society, is also "a gentleman of the press"; in which position he can make himself either useful or troublesome to managers of operahouses. Mr. Gye was of opinion that he made himself troublesome; and as Mr. Gye does not like to be troubled in his high office, he complained to the proprietor of Mr. Gruneisen's journal, when Mr. Gruneisen found himself snubbed for what he calls his "independence in Art." Hence he turns round on 'The Opera and the Press,' and makes sport for the outside barbarians; who will smile at his revelations, and think no better of the press for Mr. Gruneisen's sake. "Mr. Lumley's downfall," he says, "was chiefly owing to his infatuated belief in the power of the press. He conceived journalism to be omnipotent. Hence his neglect of the stage and his attention to the newspaper people before the curtain. If he could not secure the critic, he aimed at the editor; if the editor supported his critic,

the *impresario* exercised his diplomacy with the proprietors. Boxes and stalls were on a sliding scale, as baits, and according to the value of the support given to the Opera House—by 'the friends of the house'—was a gradation of tiers, the grand one being the richest prize for the most subservient tool of the management. Mr. Lumley relied on the press, and was ruined by the press."

All this sounds odd as coming from "a gentleman of the press." We know nothing whatever about the facts recorded; but we have no doubt that the simple statement, whether true or not, will be gladly hailed in certain quarters. Gentlemen of the press should learn that they cannot "defile their own nests" and not suffer from the fouling.

Now, it appears from the present pamphlet that Mr. Gruneisen has had a quarrel with Mr. Gye. The cause was trumpetry:—some words which Mr. Gruneisen sent to a newspaper of wide circulation, which Mr. Gye disliked and resented. The newspaper repudiated Mr. Gruneisen, after the fashion of other powers; whereupon Mr. Gruneisen charges upon Mr. Gye with an accusation of undue influence; hinting at "advertisements," "private boxes," and the like, in a way which implies anything but noble motives in the management of London newspapers.

But this rejoinder is not all. Mr. Gruneisen has a good deal to say of Mr. Gye, and he contrives to say it in a rather provoking fashion. For example, here is a neatly offensive form of stating the facts of that gentleman's career in connexion with music and opera:—

"The circumstances under which Mr. Gye became the sole lessee of the Covent Garden Italian Opera House are peculiar. When the late Mr. Frederick Beale seceded from the direction of the Royal Italian Opera, and Mr. Edward Delafield, the brewer, once a partner in the firm of Combe, Delafield & Co., was induced, through the persuasion of his intimate friend, the late Mr. Arthur Webster, to embark in the speculation, he wanted an acting manager. Mr. Delafield had received from Mr. Mitchell, the librarian of Bond Street, able assistance in a monetary transaction with the late Mr. George Almond, of St. James's Theatre. The recovery of a bond of the brewery firm, held by Mr. Delafield, and imprudently parted with by him, was entirely owing to the tact and prompt action of Mr. Mitchell. It was the latter who introduced and strongly recommended Mr. Gye to Delafield and Webster. Mr. Gye had been known as a caterer for some years for public amusements, associated with his father at Vauxhall Gardens, the site of which is now covered with streets, and the peculiar features of which are now to be found on the other side of the Thames, at Cremorne, where Mr. E. T. Smith is the modern Vauxhall speculator. Mr. Gye was a partner also for some years with the late M. Jullien, in his Promenade Concerts, and was his acting manager at Drury Lane Theatre, when that restless but clever Frenchman essayed an English opera enterprise, which proved so disastrous. Mr. Gye had also an interest of another kind in Covent Garden, as the purveyor of oil, soap, candles, &c., for the dressing-rooms. Mr. Gye's antecedents, besides his experience as a tradesman, were those, therefore, of an administrator who had come in contact with characters of all kinds in the world of open-air amusements, promenade enterprises, and operatic affairs of the British school. The transition to the direction of an Italian opera house was not, therefore, too sudden; it was only an ascending scale, which brought Mr. Gye into contact with the *crème de la crème*—with the upper ten thousand, so far as the audiences were concerned, and with artists who, behind the scenes, are much the same in any theatre, so far as their interests are concerned."

Yet, in spite of all these qualifications for managing a great Opera, Mr. Gye did not, we are told with a sneer, prevent Mr. Delafield

from going to the dogs; in other words, to Basinghall Street:—

"Mr. Delafield was not saved by Mr. Gye from that appearance in the Basinghall Street Bankruptcy Court which periodically attended the careers of opera-house speculators. Indeed, the respective positions of Mr. Delafield and Mr. Gye were in due course reversed, as amusingly prophesied by Jullien, who was a wag in his way, and who, seeing Mr. Delafield drive up one day to Covent Garden Box-office in a splendid equipage, and Mr. Gye arriving at the same time in a Hansom cab, exclaimed to a friend, 'Ah ha! you see dat; attendez, donc; you vil see M. Delafield com in de cab, and Mr. Gye in de carriage.' Jullien was right."

This is certainly not the way in which a man likes to have his biography written. The ensuing extract completes Mr. Gruneisen's case:—

"On the 14th of July, 1849, the young brewer made his *début* in Basinghall Street, and on that day Mr. Gye became master in his place at Covent Garden. This *dénoûment* was effected by a splendid *coup de théâtre*. Mr. Beale having resolved to close the theatre that evening, the very bills being printed for that purpose, Mr. Gye had taken care to see in good time Mr. Surman, the solicitor to the then existing proprietors of Covent Garden, and had secured a temporary agreement to hold possession of the theatre. Armed with this, Mr. Gye called principals, band and chorus together, and they at once agreed to perform that night (July 14th, 1849) on the chances of the receipts, if any. This led to the formation of the Commonweath, or joint-stock undertaking of the artistes. Mr. Gruneisen, who had been charged with the score of the 'Prophète' by Meyerbeer, with *carte blanche* to give it or withdraw it, as he might deem it expedient, the composer relying solely on his good offices to secure an adequate execution of the work, confided the production of the 'Prophète' to Costa, who nobly kept faith with Mr. Gruneisen, by a magnificent rendering of the opera, despite of the critical condition of the establishment. The success was immense, Viardot and Mario achieving their greatest of triumphs. Thus for the second time a work by Meyerbeer saved the destinies of the Royal Italian Opera—first in 1848, by the production of the 'Huguenots,' by the gracious command of Her Majesty; and secondly, in 1849, by the 'Prophète.' The great receipts for this opera brought the season to a fortunate issue, thanks to the leading artists, Mr. Costa, and the illustrious Meyerbeer. But the *grand coup* effected by Mr. Gye was in securing from Surman the possession of the theatre, even before Delafield had made his *début* at Basinghall Street, and before Mr. Beale had abdicated. This clever device rendered Mr. Gye master of the situation under any circumstances. By his agreement with the Covent Garden proprietors, through their lawyer, Mr. Surman, to pay them a rental of one-seventh of the receipts, the entire troupe was at Mr. Gye's mercy. He became the virtual owner of all the alterations in the old Covent Garden Theatre of the Kembles, effected by Albano, the architect (who worked with Rennie in the construction of London Bridge), for Persiani and Galetti. Mr. Gye also fell into possession of the costly *mise en scène* left in the theatre by Delafield (seized for rent, of course, unknown to Mr. Gye), and finally Mr. Gye secured the lease for seven years, in September, 1849, with all the valuable effects then in the theatre, he having the option to terminate such lease in the year. With all these decided advantages, Mr. Gye could find no backers, apparently, for the season 1850, and he therefore again entered into an arrangement with the leading artistes with whom he was associated at the close of the 1849 season for a profit and loss speculation for the following year, Mr. Gye being put down for a salary of 1,500*l.* for the season. The 'arrangement' was of such a nature that the additions to the stock and material of the theatre made by the Commonweath in 1849 and 1850 became Mr. Gye's property absolutely. Thus, to summarize the record of the Covent Garden history, an acting manager, without investing capital, without personal risk, whilst he had

enjoyed the grant of a most liberal salary for his services as an administrator, became the absolute master of the Royal Italian Opera House at the close of 1850."

We have no hesitation in saying that all the transactions here recorded in a lump admit of being presented—and truly presented—in a light far more favourable as regards Mr. Gye.

Mr. Gruneisen hints that he is "the Jonah" of the press. Such cases, he allows, are rare. "If the critic or writer is not assailable, then the expedient is resorted to of cutting off the advertisements. This last exercise of directorial power with some proprietors is irresistible." But what would Mr. Gruneisen have? A manager is not bound to advertise in every journal. He must make his choice of vehicles for his announcements; and while it may appear to small critics to be very mean in a manager not to advertise in a paper which abuses him, we can understand the manager, who is, after all, a man of like passions with his critic, feeling a fierce hostility towards an organ which he thinks inimical to him and to his property.

The editor of a paper is likely to take a broader view of the facts at issue than either manager or critic; and it is so obviously his interest to side with his critic, that when we find him siding with the manager against the critic, we can hardly doubt that the manager is right.

This is not the conclusion of 'The Opera and the Press.'

A Memoir of John Conolly, M.D. D.C.L.; comprising a Sketch of the Treatment of the Insane in Europe and America. By Sir James Clark, Bart. K.C.B. M.D., Physician in Ordinary to the Queen. (Murray.)

INSTEAD of being a memoir of Dr. Conolly, comprising a sketch of the treatment of the insane, this book is a sketch of the treatment of the insane, comprising a memoir of Dr. Conolly. All we learn of the man himself is, that he was born; that he studied medicine; practised as a physician in Warwickshire; was appointed Resident Physician of Hanwell Asylum; introduced a system of non-restraint; wrote a book on the madness of Hamlet, and died. By far the greater portion of the book is taken up with discussions upon the proper treatment of lunatics and accounts of various asylums. Interesting as are many of the details given us by Sir James Clark, they are wholly undigested. They form contributions to an essay on the right treatment of the insane, and they consist to a great extent of quotations either from Dr. Conolly's works, or from letters written by friends of Dr. Conolly, or from books in which Dr. Conolly's name happens to be mentioned. One suggestion is always bringing up another. Every branch of the subject that is touched upon must be pursued to the end. It is not surprising that anything like a connected memoir should disappear in the process.

The history of Dr. Conolly's labours at Hanwell, and of the gradual spread of the system of non-restraint which was chiefly due to his influence, may be followed with much interest. Sir James Clark does not set up Dr. Conolly as the originator of that system. It was first introduced, he tells us, at the Lincoln County Asylum, in 1821, by Dr. Charlesworth. But the example of so large an asylum as Hanwell had great effects throughout England, and Dr. Conolly's name is generally cited by foreign writers as the one best known in connexion with the system. In one of his Reports, Dr. Conolly was able to boast that for ten

years no hand or foot had been fastened, no instrument of mechanical restraint had been used, no patient had been placed in a coercion chair by day or fastened to a bedstead at night. We have many opportunities of contrasting this system with the one that formerly prevailed. This is Dr. Conolly's own account:—

"Hoffman, the most voluminous writer among the physicians of the last century, showed what the practice throughout his time was; the patient was to be dealt with quietly when he was passive; and when he was violent he was to be scolded and beaten with stripes. Dr. Corry, in the same period, laid it down that fear was the principle to proceed upon in treating the insane, that the readiest method of producing fear was punishment, and that the readiest punishment was stripes. Stripes, however, were but one form, and the slightest, of cruelty; in the old asylums all the most terrible engines of torture to carry out the theory of punishment were resorted to. The inventions to give pain were marvellous. There were chairs of restraint, in which the patient could not move limb or body; and whirling chairs, in which the unfortunate lunatic was whirled round at the rate of a hundred gyrations a minute. The foreign physicians, in particular the German physicians, went even further, and contemplated tortures by forcing illusions; for instance, suggesting a means of drawing the lunatic up to the top of a high tower, and plunging him down suddenly, as he would suppose, to a deep cavern, which was to be all the better if it could be fitted with serpents; and again, expatiating upon the advantage to be derived from walking a patient across a room, and making him suddenly tumble into a cistern in which he would be nearly drowned. These dreadful things had continued until after 1790. . . . In the asylums the lunatics were also kept in a state of partial famine, chained, covered with dirt and filth, but half clothed, and those insufficient clothes seldom changed. Cages of iron were in use, in which some of the lunatics were kept for years and years; and all these miseries were inflicted, not from carelessness, but from what was believed to be real humanity."

The humane and benevolent influence substituted for such barbarities forms the glory of Dr. Conolly's life, and is the pleasantest feature of this volume. We have a most touching glimpse of the Doctor making his round of the wards, speaking to all the patients, noticing the smallest changes in their personal appearance, commending every sign of neatness and order. He would visit the wards at night in noiseless slippers, so as to be sure that the night attendants were active in performing their duties. Long after he had retired from his post of physician to the asylum, his thoughts would revert with pleasure to the scene of his former labours and interests. He wrote thus in his last book:—

"No longer residing in the Hanwell Asylum, and no longer superintending it, or even visiting it, I continue to live within view of the building, and its familiar trees and grounds. The sound of the bell that announces the hour of the patients' dinner still gives me pleasure, because I know that it summons the poorest creature there to a comfortable, well-prepared and sufficient meal; and the tone of the chapel bell, coming across the narrow valley of the Brent, still reminds me, morning and evening, of the well-remembered and mingled congregation of the afflicted, and who are then assembling, humble, yet hopeful and not forgotten, and not spiritually deserted."

Another object which Dr. Conolly had in view besides the amelioration of the treatment of lunatics in general, was the establishment of middle class asylums. Both in France and America the public asylums have a department for private patients who can afford to pay a reasonable sum for their maintenance. In England there is no place for such persons save the expensive private asylum. Dr. Conolly tried to raise subscriptions for the creation of a middle class asylum near London; but though he did not succeed in this, other parts of the country

took up his suggestion. Stafford, Gloucester, Nottingham have done what London failed to do; and Sir James Clark tells us that there are altogether eleven such establishments in England. Again, Dr. Conolly took a leading part in the establishment at Earlswood. His contributions to medical literature, especially to the subject of mental disease, are favourably known in the profession. One of his later works was the 'Study of Hamlet,' in which he expressed his deliberate conviction that Hamlet's madness was not affected, and that Ophelia's madness was induced by sympathy.

A Cruise in the "Gorgon"; or, Eighteen Months on H.M.S. "Gorgon," engaged in the Suppression of the Slave Trade on the East Coast of Africa: including a Trip up the Zambesi with Dr. Livingstone. By W. Cope Devereux. (Bell & Daldy.)

A real sailor's volume is fully described, as to quality, by calling it so. As to subject, the *Gorgon* takes us from Plymouth to Madeira, where the officers fall in love with the Empress of Austria, and the *Gorgons* are beaten at cricket by the Madeira cricket club;—a gratifying assurance that the members were not consumptive. Thence, with the usual varieties or monotones, be-tempestings or, what is as bad, becalmings, the *Gorgon* goes to St. Vincent, over to Rio, back to the Cape of Good Hope, and away to the east coast of Africa and parts adjacent (with which the book is chiefly occupied); and finally we cast anchor in St. Simon's Bay.

The enemies of the slave trade will find matter of considerable interest in the details respecting that traffic, and travellers generally will peruse with sympathetic feelings all that relates to Dr. Livingstone. Having said thus much, there remains for us only to give a sample or two from the lightly-piled measure before us. Here is a scene in the Straits of Mozambique:—

"About ten P.M. a slave emerges from the sea alongside, having clambered into the dingy astern, over the taffrail on board, and there he stands naked, shivering and supplicating evidently in an extremity of fear for his poor life: we see his case at once, it is an everyday occurrence. He is a runaway, and must have swum at least two miles to get beneath our time-honoured bunting. A cup of hot tea and bread, &c. are eagerly devoured by him, then he begins to explain himself. By drawing his fingers across his throat, he illustrates some act attempted, or to be attempted, by his cruel master. We keep him on board until the captain arrives with the little parson; the former humanely puts his name in our books as one of our crew, thereby giving the protection sought; the latter runs down below and shortly appears with a Baltic shirt and trousers, which he puts over the shivering limbs of the poor darkey, who can scarcely realize his position, and when sent forward stows himself away in some dark corner of the ship, and cannot be found even at meal hours. During the day we have another case of this kind. Our steam is blowing off, and we are in the usual man-of-war fever to get away, but fortunately the captain's clothes are at the washerman's, which is some guarantee that we shall not lose our linen, which the dishonest Arabs keep back in hopes of the ship sailing without it. I hasten on shore, and scramble through dirty huts and wigwags, and at last manage to collect about 200 pieces of the missing gear belonging to our fellows, and with my prize hurry back; getting on board, the anchor is weighed, and we are moving. The pilot, an Arab, is just leaving us when one of his boat's crew, a slave, smuggles himself on board, and clings to the gun's tackle with desperation. With his fingers he imitates a terrible flogging, occasionally uttering doleful, wretched cries, and pointing to his master as the instrument of torture, who glares savagely the while. The

captain orders him to be removed to his master's boat, but that is easier said than done; the black clings most tenaciously, nor could he be dragged away, unless by force, which was not used. In the mean time the poor slave howls horribly, and the captain tells the owner to take his slave into his boat. The task is too much for him, and at last the poor creature is left with us. He rushes forward and meets his brother, the runaway of last night; they shake hands together, then run aft and wave their hands triumphantly at the almost maddened master dropping astern. I cannot help sentimentalizing when I see these black fellows waving their hands, the blue ensign floating over their heads, and the master's savage look. The whole was a pantomime scarcely describable. As our paddle-wheels revolve once more we turn and loathingly look at the Portuguese flag floating insultingly over multitudes of these poor wretches."

They who share in the sentiment of the song "O give me but my Arab steed," may perhaps lower their tone after reading of the stud of the Sultan of Zanzibar:—

"There is a standing order at Zanzibar, given by the Sultan to the 'groom of the stole,' that all English naval officers be supplied with saddle-horses at wish. On first going to the 'royal stables' I was much surprised at the state of affairs: there were about fifty Arab steeds, some under a shed, standing on the roughest of stones, and kicking their poor unshod heels to pieces. The whole place was anything but wholesome or clean; other horses were tethered to rings, standing exposed to the sun, their legs being weakened thereby—in fact, spoilt. An Arab, gorgeously dressed, is supposed to look after them, but he only seemed to look at them all day; there he sat, doubtless admiring his favourite beast, content to see them follow his own race to degeneration. I was much disappointed, for instead of the Arab steeds of my imagination, this royal stud of an Arab Sultan consisted of about fifty horses, out of which not more than three would have been fit for Rotten Row. Most of the others were scarcely fit for harness; and, after taking many rides, we found they were really worse than they looked—generally very weak in the knees, and addicted to stumbling. It must not be imagined that our cavalcade on setting out was mounted on noble, fiery steeds, ornamented with rich trappings; many of us had pieces of string for bridles, one minus stirrups, the others minus other things, and all seedily arrayed. I do not wish to detract from the kindness of the Sultan, for he provided his best; it is, however, a thousand pities to see such a good breed spoilt. The Sultan rarely uses his horses—the exercise is too great. Not many years ago the Arabs were as fond of riding as Englishmen are of cricket."

We recommend a run with the *Gorgon*, accomplished by means of Mr. Paymaster Devereux's pleasant volume: we can go ashore when we like, set sail again when we are so minded, and even stop the ship herself, as often as we are in the humour.

The Queen of the Air; being a Study of the Greek Myths of Cloud and Storm. By John Ruskin, LL.D. (Smith, Elder & Co.)

THE author of 'Modern Painters' follows a vein which has already, although he does not say or seem to think so, received eloquent but indirect exposition at his hands. His present book may be likened to a bright *parterre* in the lately found garden of Comparative Mythology. The keys, in Nature, to the myths of Greece—which were designed to be keys to Nature—are now his themes. He sees an instructive truth in ancient symbolism; finds confirmation of antique notions in the most recent scientific researches, as, with reference to Prof. Tyndall's showing, "first, that the Greek conception of an ethereal element pervading space is justified by the closest reasoning of modern physicists; and, secondly, that the blue of the sky, hitherto

thought to be caused by watery vapour, is indeed reflected from the divided air itself; so that the bright blue of the eyes of Athena, and the deep blue of her ægis, prove to be accurate mythic expressions of natural phenomena which it is an uttermost triumph of recent science to have revealed." Thus acknowledging the eminent qualities of modern science, Mr. Ruskin is not satisfied: "Here is magic of the finest sort! singularly reversed from that of old time," writes he of that so-called triumph of research, the forming "within an experimental tube a bit of more perfect sky than the sky itself!" Ancient magic pretended only to "inclose in bottles elemental forces that were—not of the sky." This is, so far, well; but, as we imagine, our author sees the incompleteness of the matter, and laments the defect of union between the seraphic and cherubic elements, that of knowing with that of loving. Incomplete as yet, if ever to be united to that which might perfect it, to science, our author has an entreaty to urge, a lamentation to make, and to this effect, as addressed to the philosophers:—

"This first day of May, 1869, I am writing where my work was begun thirty-five years ago,—within sight of the snows of the higher Alps. In that half of the permitted life of man I have seen strange evil brought upon every scene that I best loved, or tried to make beloved by others. The light which once flushed those pale summits with its rose at dawn, and purple at sunset, is now unumbered and faint; the air which once inlaid the clefts of all their golden crags with azure, is now defiled with languid coils of smoke, belched from worse than volcanic fires; their very glacier waves are ebbing, and their snows fading, as if Hell had breathed on them; the waters that once sunk at their feet into crystalline rest, are now dimmed and foul, from deep to deep, and shore to shore. These are no careless words—they are accurately, terribly true. I know what the Swiss lakes were; no pool of Alpine fountain at its source was clearer. This morning, on the Lake of Geneva, at half-a-mile from the beach, I could scarcely see my oar-blade a fathom deep. The light, the air, the waters are all defiled! How of the earth itself? Take this one fact for type of honour done by the modern Swiss to the earth of his native land. There used to be a little rock at the end of the avenue by the port of Neuchâtel; there, the last marble of the foot of Jura, sloping to the blue water, and (at this time of the year) covered with bright pink tufts of Saponaria. I went, three days since, to gather a blossom at the place. The goodly native rock and its flowers were covered with the dust and refuse of the town; but, in the middle of the avenue was a newly-constructed artificial rockery, with a fountain twisted through a spinning spout, and an inscription on one of its loose tumbled stones: 'Aux Botanistes, le club Jurassique.' Ah, masters of modern science, give me back my Athena out of your vials, and seal, if it may be, once more, Asmodeus therein. You have divided the elements and united them; enslaved them upon the earth, and discerned them in the stars. Teach us, now, but this of them, which is all that men need know—that the Air is given to him for his life; and the Rain for his thirst, and for his baptism; and the Fire for warmth; and the Sun for sight; and the earth for his meat—and his Rest."

This is certainly not the strongest passage of Mr. Ruskin's writing, but it is one of the most characteristic; it illustrates at once his weakness, occasional sentimentalism,—which is artificial, and less truly his strength. It is, to a certain extent, the text of the book before us. This work is divided into three sections, styled respectively 'Athena in the Heavens,' which is an enlarged version of a lecture 'On the Greek Myths of Storm,' given in March last; 'Athena in the Earth,' which is supplementary to the last; and 'Athena in the Heart,' or Athena Ergane, the Worker, in the Imagination and the Will. For the prelude

to which we have just referred, the matter seems common to the time. Mr. Ruskin need not have gone to the befouled margin of the Lake of Geneva for examples of degradation; within sight of his own home, the site of the house where Turner painted as he never did again, where the prime of his strength was employed, now holds a fetid oil-mill, and the beating of engines and the rolling of mill-stones cease not night or day.

In his first section the author defines clearly what is meant by a myth, as distinct from a simple tale; explains the various impressions which many minds may receive from one and the other; shows how what is a myth to some, and, as such, acceptable by us, yet was a simple history to others. Examining the origins of myths, we find them referable to two sources—one, actual and historical, represented by the fancy under figures personifying them,—the other, due "to natural phenomena, similarly endowed with life by the imaginative power, usually more or less under the influence of terror." We have but to look at the latter with the earnestness of old to understand them in the old way:—

"And then, in all the most beautiful and enduring myths, we shall find, not only a literal story of a real person,—not only a parallel imagery of moral principle,—but an underlying worship of natural phenomena, out of which both have sprung, and in which both for ever remain rooted. Thus, from the real sun rising and setting,—from the real atmosphere, calm in its dominion of unfading blue, and fierce in its descent of tempest,—the Greek forms first the idea of two entirely personal and corporeal gods, whose limbs are clothed in divine flesh, and whose brows are crowned with divine beauty; yet so real that the quiver rattles at their shoulder, and the chariot bends beneath their weight; and, on the other hand, collaterally with these corporeal images, and never for one instant separated from them, he conceives also two omnipresent spiritual influences, of which one illuminates, as the sun, with a constant fire, whatever inhumanity is skilful and wise; and the other, like the living air, breathes the calm of heavenly fortitude and strength of righteous anger, into every human breast that is pure and brave."

In respect to moral significance, all great myths are, as Mr. Ruskin keenly says, eternally and beneficently true. You cannot make a myth without something to make it of. "You cannot tell a secret you don't know." That, according to the quantity of understanding in the myth-maker will be the quantity of significance in his fable, may be accepted as a new axiom. That myths differ, too, according to the quality of their sources, is a truth known to every Art-student who has studied the figures of the same god, or carved myth, which were produced by archaic Greece,—Greece developed, Greece with Phidias for its mythologist, Greece declining, Greece colonial, or Greece servile. How widely a Greek Artemis differs from a dull Roman Diana, and both from a pseudo-Greek statue—mere statue of Hadrian's "revival"! Nay, a Greek and some of ourselves could tell an Artemis of Argos from an Artemis of Athens. With the development of a people their myths develop. At their perfection it is most perfect and fittest for our studying. That we shall be able to master the purport of myths only in so far as we are sympathetic with the inventors of the same might have been observed by a less keen thinker than Mr. Ruskin. "It may be easy to prove that the ascent of Apollo in his chariot signifies nothing but the rising of the sun. But what does the sunrise itself signify to us?" In the answer to this question will be found much of the secret of this book. The author, with his usual power and happy manner, points out,

that if the myth, or that which it expresses, has power over us, "we may then soon overpass the narrow limit of conception which kept that power (the mythical subject) impersonal, and rise with the Greek to the thought of an angel who rejoiced as a strong man to run his course, whose voice, calling to life and to labour, rang round the earth, and whose going forth was to the ends of heaven."

Our author proceeds to decipher the traditions of the gods of Greece, taking for standpoint and belief that which was the noblest time, the age of Æschylus and Pindar, and defines the governing powers of the Greek religion as one Lord of all things and four subordinate elemental forces, and four spiritual elements living in them and commanding them. The four were, of course, Demeter, Poseidon, Apollo and Athena. These powers he eloquently, fancifully describes and defines, and takes the last of them and her subordinate deities as his themes. The qualities of Athena, her symbols in arms and dress, are, with a floridity of illustration which is no sign of strength, expounded. These virtues of Athena are Prudence, Justice, Fortitude and Temperance, which were massed in the Greek mind to two, the second and third. These are, in other terms, "noble passion" and "noble patience." The reader will here get a clear chance of seeing at what our author has been aiming.

Proceeding with our task and this charming text, we will take up some of those apt and happy expressions in which no writer is more wealthy than this one. Of the ethical nature of the works of Homer, the chief expositor of Athena, the nobly patient, he says "they were not conceived didactically, but are didactic in their essence, as all good art is." This is profound, and enforced by lamentations for the judicial bluntness of an age which, having long practised art and poetry for pleasure only, has become incapable of reading their language when they were both didactic. The passage which treats of this point is one of the best and wisest of Mr. Ruskin's writing, and could only have been prompted by a life-long study of art. He adds, of some of the greatest myth-writers, that there is with them often a meaning which they cannot interpret for themselves, but which may be revealed later, long after them; for all the greatest myths have been seen by the men who tell them with as great distinctness

"as a dream sent to any of us by night when we dream clearest; and it is veracity of vision that could not be refused, and of moral that could not be foreseen, which in modern historical inquiry has been left wholly out of account, being, indeed, the thing which no merely historical investigator can understand or even believe; for it belongs exclusively to the creative or artistic group of men, and can only be interpreted by those of their race who themselves also, in some measure, see visions and dream dreams; so that you may obtain a more truthful idea of the nature of Greek religion and legend from the poems of Keats, and the nearly as beautiful, and, in general grasp of subject, far more powerful recent work of [William] Morris, than from frigid scholarship, however extensive. Not that the poet's impressions or renderings of things are wholly true, but their truth is vital, not formal. They are like the sketches of Reynolds or Gainsborough, which may be demonstrably inaccurate or imaginary in many traits, and indistinct in others, yet will be in the deepest sense like and true; while the work of historical analysis is too often weak with loss, through the very labour of its miniature touches, or useless in clumsy and vapid veracity of externals, and complacent security of having done all that is required for the portrait, when it has measured the breadth of the forehead and the length of the nose."

Our author deals, in the next instance, with

the myth of Æolus and wind-deities in an elaborate and excursive manner, for which the reader of the former closely-treated parts of this text is hardly prepared. We have the whole myth or legend of Æolus Hippotades, "dear to the deathless gods," expounded in the most minute particulars, even to the effect of the adoption by Virgil of a vulgar version of the Homeric legend. The anti-climax produced by opposing the prosaic explanation of Diodorus on this noble Homeric myth is a happy touch of humour.

The harpies and their fable are the next subject: it is furnished with keys, both physical and mental; these are less worth having than the fine account of Æolus. We must except to this remark the good notion of a similarity between the harpies and the sirens, which may have been suggested by those works of early classic Art where it is hard to distinguish one from the other. The one represents vain desire, the other constant desire—"infinite sicknesses of heart—which, rightly placed, give life, and, wrongly placed, waste it away." These are curiously mixed up with the legends of Tantalus. What may be called the by-lanes of mythology are carefully threaded here, their relationship to each other, and, above all, with the major myths, is discriminated very happily, as in the cases of the double nature of the mythic dog.

Cloud-deities are next considered, foremost among whom is Hermes, a god whose position, offices and character are very ingeniously and fancifully traced. He is the shepherd of the flocks of the sky, the Impulsive, the killer of Argus and blinder of the stars, about whose imagined history a world of antique fancies has been gathered, and referring, among other matters, to Athamas, Chimera, Bellerophon, Salmones, Glaucus, and, where Mr. Ruskin is evidently at home, in the legend of the Corinthian Sisyphus, the trader whose gain is not gain, but apparent only; "and this is the real meaning of his punishment in Hell, eternal toil and recoil (the modern idol of capital being, indeed, the stone of Sisyphus with a vengeance, *crushing* in its recoil)." Thus, and further, our author makes a "modern instance" of the great Corinthian's fate. The qualities of the blue-eyed queen of the air, which operated through it in many modes, are next analyzed and expounded in a wealthy vein of fancy that will not bear division, or we might have quoted it largely here. Suffice it that the queen is dominant with Achilles, Menelaus, and Diomedes when opposed to brutal Ares.

We must here close our remarks upon these delicate and fanciful expositions of the comprehensive and subtle Greek legend of Athena in the Heavens. The workings of the goddess in the earth and in the human heart are not less charmingly wrought out.

NEW NOVELS.

Only an Earl. By the Countess Pisani. 3 vols. (Hurst & Blackett.)

This is about as perplexing a novel as it ever fell to our lot to unravel; it is a book of fate, the characters are numerous, and their fortunes are so inextricably entangled that it would take at least half a dozen different chronicles to tell their story completely. There is a great deal of very clever writing in the book. There are sketches of Calabrian life and scenery; there are scenes in Italy; there are bits of English life and manners which are good and vigorous, taken separately. The different portions are clever and interesting; and if the Countess Pisani had only half the power to combine that she has to invent she might have

written an excellent novel. The introductory picture of the girls' school, of the lonely child and the queer, ugly, tyrannical, but affectionate under-governess, Miss Plough, are very good. The subsequent transformation of Miss Plough into a rich widow, left with one daughter; her whimsical friendship, her wrong-headedness, and her obstinacy in refusing to allow her daughter to marry the son of her old friend and "school-child," because he is "only an Earl," and she is determined to have a Duke, are amusing, but they do not in the least prepare the reader for the force of destiny which mixes up that inoffensive young man the Earl with the fiery particles of a Calabrian feudal household—a Grecian heroine, a profligate prince, an abbe, an archbishop, a beautiful and innocent young girl selected to be the victim of a woman's vengeance,—a forced marriage, which is interrupted by nothing less than the famous Calabrian earthquake, when the sea rose in one great wave and swallowed up at a gulp "a prince and half his people"! The hero has vowed to save the poor girl-bride, but he is sadly hindered and hampered by circumstances; and the abbe, who has been her evil genius, finds her instead, lying among the ruins. There has been a fierce love affair with a priest in which the abbe has been involved, and just when she has left her convent and a dispensation has made it possible for her old lover to marry her, she finds that he loves her victim. They set sail for England; the ship takes fire; but the passengers escape by miracle. The abbe, with her lover and her victim, reach London, and there the abbe, in a frenzy of jealousy, makes a final end of the young priest-lover; the young girl escapes, and finds herself, by a wonderful concurrence of accidents, in the bosom of the family of the identical man who has tried to befriend her. The Earl himself is absent for the time being, but she finds herself in the presence of his mother, of the young lady he formerly wished to marry, and of the formidable mamma who refused to let him. The imbroglia is increased by the arrival of the Earl, who is not quite sure which of the two young ladies he wishes to marry at the present moment; however, Fate settles the difficulty—the wicked abbe commits suicide, the poor Italian girl dies, and the Earl marries his first love. If readers are not particular about knowing exactly whereabouts they are in a story, they may find entertainment in 'Only an Earl,' but we hope that if the author should write another novel she will be less lavish of her materials, and take more pains in their arrangement.

My Insect Queen: a Novel. By the Author of 'Margaret's Engagement.' 3 vols. (Bentley.) 'My Insect Queen' is a fanciful name for a very light, bright, readable novel. The story purports to be told by a country doctor, of sufficiently good birth and fortune to make him one of the county gentry. He is a worthy, good-hearted fellow, a bachelor, who has the amusing peculiarity of believing that he can marry any, if not every, pretty girl he sees; and he makes philandering love to all in the neighbourhood, in a half-gallant, half-fatherly fashion; thinking that young ladies are like butterflies, and that—

The lovely toy so fiercely sought
Had lost its charm in being caught.

So he has always been careful not to commit himself to an offer of matrimony. In the background there is an excellent woman, whom he had wooed, and whose heart he had won in the days when they were both young; and he thinks she has been constant to the memory of this dream of the past, whilst he has been amusing himself in the intervals of business. He is, how-

ever, a good fellow in spite of being an old coxcomb; and he is "a gentleman after all," as somebody says of him. He falls into the toils of a little coquette, Miss Monica Greysbrooke, who is very destructive to the hearts of all the men who come near her, and she herself at last becomes entangled amongst her own snares. She is the "Insect Queen," regnant over the heart of the doctor at the period of the story. There is an innocent mystery running through the book, which is cleverly handled; and there are sharp sketches of character and of country society. The story is too slight to detail, but it is altogether a clever, pleasant novel.

The Von Toodleburgs; or, the History of a Very Distinguished Family. By F. Colburn Adams. Illustrated from Original Drawings by A. R. Waud. (Claxton, Remson & Haffelfinger.)

To the many producers of the novel of manufacture, who, after winning a certain measure of public patronage, have lost their hold on popular favour, we offer the suggestion that some of them might find a profitable field of industry by opening classes for the instruction of literary amateurs in the purely mechanical departments of the romantic craft. Every season witnesses the publication of some two or three hundred tales, the writers of which have plied their pens in hope of achieving honourable notoriety or winning the remunerations of literary labour, and have altogether failed in accomplishing their ends through ignorance of the elementary rules and simple devices of an art, in which it is almost as easy for a person of ordinary education and intelligence to avoid shameful failure as it is difficult for writers of high powers to arrive at excellence. Most of our unreadable novels come from young men and women who can write English with an approach to grammatical precision, have a sufficient knowledge of society and human nature, and are so far earnestly desirous to achieve their artistic ambitions that they undergo much toil for their accomplishment. A little judicious instruction from a tutor capable of showing them in what respects they are most liable to err, and of explaining to them the processes by which the romantic narrator affects pleasantly the imaginations and sympathies of his readers, would enable a considerable proportion of the writers of these futile stories to steer clear of the blunders to which their failure is mainly attributable, and, would, in not a few instances, put them in the way to gratify their vanity without occasioning their critics weariness and irritation. The lecturer, to such students, would be careful to name the writers whom they would take as models, and the novelists whom they should be careful not to imitate; and having directed their attention to the best masters of prose fiction, he would analyze the finest productions of our romantic literature, and urge on his pupils the propriety of constructing their tales on the principles of those works. By such guidance the amateur would learn how to design a story, so that it should have a beginning, a middle, and a conclusion,—how to draw conventional characters, and put them upon the stage in proper costumes,—how to rouse interest in hero and heroine, and carry on the action of a narrative with propriety and vigour. Douglas Jerrold used to say that he would undertake to convert in the course of six months any man of average intelligence and quickness into so ready a manufacturer of verbal pleasantries, that he should pass muster in society as a man of wit; and in like manner we have no doubt that such a course of instruction as we suggest would enable any resolute and ordinarily sagacious

aspirant for literary distinction to become a producer of readable stories not inferior to most of our commonplace novels of manufacture.

Of the service which conscientious and competent professors of the romantic art might thus render to raw beginners and clumsy practitioners we are reminded by the shortcomings of Mr. F. Colburn Adams, who, far from being a literary novice, so far as age is concerned, may be said to have grown grey in offending against common sense and literary taste, without acquiring a knowledge of the primary laws of the art of which he is a sedulous follower. Had he at the outset of his career fallen into the hands of a discreet adviser, capable of teaching him how to design a tale and prompt to check his propensity to facetiousness, we should not have been called upon to notice the garrulousness which renders 'The Von Toodleburgs' a distressing instance of misdirected industry.

Too True: a Story of To-Day. (New York, Putnam.)

THIS is a romantic story, about a young man of fascinating manners, who obtains a footing in a respectable American family, and makes love to one of the daughters; but, discovering that her sister, a slightly-deformed but otherwise beautiful girl, has had a large fortune in jewels bequeathed to her by her aunt, he transfers his homage, gains her affections, persuades her to elope with him; and he takes not only her jewels, but the diamonds of a lady to whose son he had been tutor. It turns out that he is a German nobleman, a man of many crimes, who has already an ill-used angel of a wife, whom he married for money and then tried to murder. The young American girl returns home to die; but she is much consoled by finding that the former wife died a few days before the second ceremony.

Seed Scattered Broadcast; or, Incidents in a Camp Hospital. By S. M'Beth. With an Introduction, and Edited by the Author of 'The Memorials of Capt. Hedley Vicers,' &c. (Hunt & Co.)

IN America it is the fashion to teach school-girls algebra and Euclid; and to America we are indebted for this ridiculous little book, which, though it does not diminish our belief in the usefulness of mathematical instruction as an element of feminine culture, contains a curious demonstration that a lady who has been trained to play with algebraic symbols may be more ignorant of the science of numbers than young ladies whose mathematical studies ceased on their mastery of the first four rules of arithmetic.

During the American Civil War Miss S. M'Beth was employed to read scripture and talk theology to the patients in certain military hospitals of the northern army; and the present volume is a record of notable conversations which she held with some of the many soldiers whom she detected in the crime of uttering heterodox opinions, and constrained by force of argument to accept her notions on matters pertaining to religion. In a series of dialogues the book introduces us successively to "the infidel," "the universalist," "the backslider," "the careless sinner," "the moralist," "the caviller at the church and church members," "the caviller at prayer," and numerous other offenders against morals and rejecters of Miss M'Beth's articles. From each disputation the lady comes away victorious. Her opponents are good enough to make exactly the answers which she intends them to make; they are silent when the discussion offers them no alternative but to hold their tongues or expose

her blunders; and in the end they concur in admitting that she is a very shrewd and wise lady, and in consenting henceforth to hold to the doctrines of which she is the triumphant disseminator. It is neither probable nor possible that all the military invalids for whose conversion she laboured were equally submissive and courteous; but of the soldiers who stubbornly held to their own views, or derided her arguments, or plaintively besought her not to aggravate their sickness and discomfort by prating to them on subjects beyond her comprehension, she makes no mention, though she doubtless remembers them prayerfully as misbelievers, who, preferring error to truth, rejected the proffered light. The most fortunate soldiers are required to endure occasional discouragements and defeats; but whatever the number and magnitude of the engagements in which she was worsted, our scatterer of seed can congratulate herself on achieving a succession of brilliant and easy victories over the enemies of her faith. And it is worthy of observation that her successes are referable to perseverance in a single mode of warfare. Her method is to look her sick enemy in the face, talk him into weariness, pose him with a fallacy, and then follow up the advantage by urging that his inability to reply is a proof that he is altogether wrong and she altogether right, and that prudence requires him to submit his intellect and conscience unreservedly to her control.

When she encountered the poor soldier who frankly confessed his want of power to understand every statement of the Bible, she cut short his narrative of vain endeavours to reconcile the doctrines of predestination and free-will by saying, "You have studied algebra, friend?" After consideration the simple fellow afforded his antagonist an opportunity to bewilder him by replying in the affirmative; whereupon she seized her chance, ran in upon him, closed with him, and gave him an intellectual fall in this way:—

"I wish that you would watch me while I work out a little problem on this slip of paper, and see if I reason correctly. We will take any two unknown quantities,—say x and a : then, Let $x=a$. Then, by multiplying by x , x^2 will= ax . By subtracting a^2 , $x^2 - a^2 = ax - a^2$. By dividing by $(x-a)$, $x+a=a$. By collecting, and substituting the value of x , we have $2a=a$. And by dividing by a , $2=1$. Or,

Let $x=a$,
Then $x^2=ax$,
And $x^2 - a^2 = ax - a^2$,
And $x+a=a$,
And $2a=a$,
And $2=1$.

Have I reasoned correctly? "Yes, think so; but,—"
—"But 2 does not equal 1. You know that. And yet it is said that figures cannot lie. Where is the difficulty?" He could not tell."

—Neither could Miss S. M'Beth; but she hastened to explain and argue upon the case thus:—

"If that proverb be true, then it must be because we have introduced an infinite factor into the problem, and our human reason, being incapable of judging of infinity, is led to an absurd and untrue conclusion. Now, if in anything so material as mathematics, the boasted science of cavillers and infidels and Unitarians (many of the last named, you know, reject the doctrine of the Trinity on the ground that 'for one to be three, and three one, is a mathematical absurdity'; and yet we have just proved, by mathematical rules, that two equals one)—if even in this, when we attempt to comprehend, and reason on the infinite, we are immediately led to an absurd and untrue conclusion, how much more are we liable to err when we take infinity as a factor in mind! How much less are we capable of reasoning on, and understanding, the Infinite God! And how unwise in us to cavil at, or reject,

any truth revealed by that Infinite Mind, on the plea that we do not understand it!"

An infinite factor introduced into the problem! proved by mathematical rules! Bless the poor lady, whom any well-drilled English school-boy can show that her infinite factor is 0; that in her series of equations she twice violates an elementary rule of mathematics; that in the process which converts the equation of the third into the equation of the fourth line she divides two nothings by nothing; that this game of dividing nothing by nothing is repeated when $2a=a$ is divided by a ; and that the entire series of so-called equations is a mere catch hocus-pocus of algebraical symbols, familiar to all mathematicians as an ingenious piece of mystifying nonsense, and to all teachers of school-boys as a useful illustration of the consequences resulting from a neglect of the rule which forbids the student to divide equal compound quantities by 0, and assume that the quotients are equal. We can believe that even Miss M'Beth and her English editor would not be slow to admit that though $5 \times 0 = 4 \times 0$, it does not follow that $5=4$, and yet the assumption that $5=4$ because five times nothing equals four times nothing is the blunder which is perpetrated and repeated in defiance of mathematical rule, by their series of dealings with what they have tricked in terming 'an infinite factor.' Though we have often beheld school-boys and Cambridge freshmen laughably perplexed by the device which has brought the two ladies to such signal grief, we never hoped to see the familiar plaything thus dragged into theological controversy for the humiliation of persons so disbelieving and ignorant as to maintain that one cannot be three and three one.

At every turn of a leaf the reader of 'Seed Scattered Broadcast' comes upon some more or less droll exhibition of combined self-sufficiency and ignorance on the part of a writer who is extolled for wisdom by her English editor. "For clearness and simplicity," says the author of 'The Memorials of Captain Hedley Vicers,' concerning the present book and its writer, "in stating the doctrines of Holy Scripture, for wisdom in removing difficulties, for aptness of illustration, and for readiness of reply, it appears to me to be an unrivalled diary of conversations with the unlearned. And for all those to whom Christ Jesus is precious there is in it a peculiar charm, from the simple faith and fervent love towards Him which filled the heart and inspired the life of her who wrote it, and made her a wise and gentle teacher, as well as a devoted friend to her suffering countrymen." Enough has been said of the "wise teacher"; and of the editor who can applaud unqualified nonsense as exemplary wisdom readers may be left to form their own opinion.

Calendar of the Carew Manuscripts, preserved in the Archiepiscopal Library at Lambeth, 1589—1600. Edited by J. S. Brewer and Wm. Buller. (Longmans & Co.)

Lectures on the History of Ireland, down to A.D. 1534. By A. G. Richey. (Dublin, Ponsonby; London, Simpkin, Marshall & Co.)

TAKING Mr. Richey's small volume of brief but clever lectures first, we have only to remark that he does away with much of old Irish romance, and gives in its place, if not reality, something approaching towards it. He clearly believes that no trustworthy history of Ireland has yet been written. Bigotry and prejudice in authors on both sides of Irish questions have put Truth to the *peine forte et dure*. She is now so deformed and mutilated as to be hardly recognizable.

It is consoling to find that the Saxon is no

longer charged with the crime of having conquered Ireland. O'Connell had old Norman blood in him; but it is a mere accident that he never alluded to a Norman guilt when he placed virtue and Erin on his own side. Mr. Richey has excess of admiration, or of apology, for the Celt; but in his expression of it the heroic seems to take the semblance of the imbecile. The helplessness of the Celt leaves him without the pale of heroism. He is for ever looking for outward aid to give him a leg-up into the saddle of freedom. He is the pet and idle child of the Shan Van Vogh. Years ago that "old woman" sang of the swords that were to come "from Spain or Italy." Yesterday, "The French are on the sea," said the Shan Van Vogh. To-day, "They are coming from the West," is the outbreak of her song; and the Celt stands by, and waits for that nevercoming leg-up into the saddle of liberty.

Whatever may be said of, or for, the Celt, his dependence on others is one of his chief characteristics. He borrows everything and has nothing of his own. History shows that Ireland was never really one undivided independent nation. It never had a national colour for its standard. It borrows its very war-cry from hostile sources. If one man *did* obtain the supremacy, a score of rivals tried to tear up his banner, which bore for the nonce the colour that was perhaps intended should be national. The "green flag" is the most extraordinary delusion. Brian Boru's banner at Clontarf (where the hero rather shirked fighting with his men because it was Sunday), was red. Crimson, blue, and saffron were classed by Sir Bernard Burke among popular colours,—the green is recorded by the same authority as "never much in favour." None of the Celtic chiefs, eligible for what is called royalty, ever displayed the green. From the days of Henry the Second the field of the national standard has been blue. The national bearing of Ireland under the Plantagenets is believed to have been "azure, three crowns, or,"—and *that* was the coat of England's royal martyr, St. Edmund. Another belief is, that the reforming Henry the Eighth, under an idea that Irish conclusions might take the three crowns for the papal tiara, substituted that *harp* which is so universally held to be the ancient orthodox Harp of Erin. The gold harp on a blue field continues to be the national heraldic emblem, though popular heraldry changes the blue to green, which was, anciently, an unpopular colour in Ireland. Blue, and not green, is, therefore, undoubtedly, the national hue. Sir Bernard points out that when the national honour had to be gratified at the period of founding the order of the Knights of St. Patrick, the colour chosen was blue. The facings of the uniforms of Irish regiments are never green, and mostly blue. The Irish Brigade in the French service wore the colour which was afterwards worn by the Swiss mercenaries, the English colour, red. The female figure called "Ireland," the sinister supporter of the shield of the Earls of Bantry, is habited in a long blue vest, an ancient crown on her head, in her left hand a spear, and, before her, the Irish harp. Green has probably been taken by the people from the poets who sang of the fields of Erin. As for suggestive *slogan*, there is no commoner phrase on the lips of an agitator trying to move the masses to mischief, than "Put your trust in God, and keep your powder dry,"—and *that* is popularly attributed to Cromwell, of all men the one most nationally hated in Ireland.

Those poets have made sad havoc with Irish history. Mr. Richey discards the legend of Dervergoil, and makes a ruffian of the Irish King Dermot MacMurrough, who, being ex-

pelled from his kingship, hurried over to the Anglo-Norman court of Henry the Second, and went back with the Anglo-Norman invaders, who were to aid him in making Ireland great, glorious and free, in the interest of that worthy personage, Dermot himself. The Pope blessed the work, and assigned the country to Henry, in the interests of civilization. Mr. Richey's story is rapidly and effectively told. Soon after it concludes the Calendarers begin their work; and it would not be easy to say whether the Calendar or the Preface is the more interesting. From both many things are to be learnt. Much has been said of the piety of the old Irish chiefs; but when they were in a quarrel they no more spared one another's churches than anything else it was their humour to destroy. After the Act of Supremacy was passed, in 1535, no hard pressure seems to have enforced it, and Roman Catholic chiefs were left undisturbed as soon as they renounced the sovereignty of the Pope in Ireland and recognized the King's supremacy. No Irishman of any eminence refused to do this. The recognition was nearly universal. It may have been feigned, but the Papal supremacy was not a popular idea. The people's priests were the preaching friars, not the bishops, whom the Pope appointed or the chiefs covertly sustained. It is curious to find opposition made to introducing a translation of the English service-book into Irish in 1550. The Romish Archbishop Dowdall, of Armagh, and others, alleged "that every illiterate fellow would then be able to read the mass as well as the priest." With regard to recognizing the supremacy, it is very well ascertained that "in those days . . . the acknowledgment of the supremacy did not necessarily involve recantation of the ancient faith." At the passing of the Act, it is not forgotten that in Henry's eyes anything like modern Protestantism was "no better than heresy." Mary herself, the friend of Dowdall, had no thought of abandoning her supremacy. She was, "on earth, supreme head of the churches of England and Ireland." After her marriage, indeed, she was less independent, but that arose from peculiar influences. It is, moreover, noteworthy that at a subsequent period Roman Catholic chiefs not only obtained grants of abbey lands, in return for exercise of loyalty, but "had no thought of parting with their monastic property any more than the sturdiest Protestant." This fact is often lost sight of in dealing with Irish Church questions.

NEW POETRY.

Poems and Romances. By George Augustus Simcox. (Strahan & Co.)—Vague, dreamy, and intricate as most of these poems are, they are full of grace and beauty. Mr. Simcox is himself, and not the reflex of other poets. The romances are often unintelligible as narratives,—they are like stories made out of the clouds; but there is always an undercurrent of love, and hope, and reverence for what is good. In the midst of ballads that seem little more than a maze woven out of summer air, or of moonbeams, a spirit is hidden,—inspiring the aim and the meaning, as though the woods and streams and sounds of nature were striving to become articulate with the life within. The poems are all pervaded with a sentiment of that higher life that comes with Death; the passionate earthly love of men or maidens presses onward through Death to rest and perfectness. All the romances deal with the weary pilgrimage, the dangers and pains of lovers in quest of their Heart's Delight, and Death is the only end they find to their labours; the only entrance to the life they seek,—the life of the heavenly kingdom, for which their earthly

love has prepared them. The romance of 'Lucilla,' and her journey to Castle Heart's Delight, is specially filled with this mystic aspiration: it is not the most beautiful of this collection, but we can better extract a few verses, to illustrate the author's manner:—

Lucilla took three roses,
Two red ones and a white,
To journey in the morning
To Castle Heart's Delight.
She did not fear the journey,
The dawn was dewy bright,
And evermore the Castle
She loved was full in sight;
Though she must pass a desert
To find her own true knight.
She took three dewy roses
And bathed them in the well,
Whose water had more virtue
Than I have grace to tell.
Of this you may be certain,
Whether she went or staid,
The white rose gave her sunshine,
The red rose gave her shade;
A lion walked behind her,
A white dove flew before,
And so she took her journey
Along the river shore.

After passing on in a weird pilgrimage, during which her way grows more painful and difficult at every step, she is at last deprived of all outward help or comfort:—

She looked for light or landmark
In the dark desert land,
For even her dear roses
Had vanished from her hand.

Next moment she was standing alone on the sea-shore, and "there she saw the Castle, and heard the Lion roar."—

She stood alone and bleeding,
And she was sore afraid;
She looked to see a vessel,
And none were near to aid.
She said, "Though I were willing
On pilgrimage to die,
It would be very bitter
Now with the goal so nigh."

We wish we had space for the whole poem, for extracts cannot give the tender suggestive beauty of it. Mr. Simcox is imbued with the spirit of a true poet; but he has not come to the maturity of his powers: as they grow stronger much that is vague and dreamy will give place to what is clear and bright, and not the less beautiful because the meaning will be clearly expressed, and not, as now, enveloped in a cloud.

Dione, and other Poems. (Provost & Co.)—There are some good verses in this little white-robed volume, but they have not the magic of poetry, suggesting deeper thought and more stirring emotions than the words contain. The poems in this book bespeak approval, but they leave the reader free to criticize; but his heart will not beat quick nor his eye be dimmed by any word or thought he will find. Dione, in the first of the poems, is a priestess of Delphos, who seeks some revelation from the god: her song of aspiration is good, the description of the storm which shakes the temple and the sacred grove is graphic, and the concluding strain on the death of the Priestess is firmly sustained; but no echoes are left upon the ear, and the "domains of tender memory" do not receive them. 'Daybreak' is, perhaps, the most suggestive of the pieces which fill the remainder of the book.

Margaret Ericson's Choice, and other Poems. By E. A. M. L. (Jarrold & Sons.)—The lady of many initials, who is the author of this little book, has written a pleasing ballad, of which Gustavus Vasa is the hero: the metre is rather sing-song, but the story is interesting, and tells how the Lady Margaret, brought to Stockholm for the purpose of being married to the Crown Prince, loves the father instead,—and how, her secret being discovered, all ended happily. The author is more happy in her legendary ballads.

than in her verses of thought and sentiment, which are neither better nor worse than, nor very different from many dozen verses written by other people. 'Ste. Olga, a Russian Legend,' is prettily told. The translations do not transmit the spirit and meaning of the originals very clearly,—we see as through a mist of words.

Italy: Original Poems and Translations. By F. W. Irby. (Cawthorne & Hutt.)—The translations are from Petrarch's 'Triumph of Death,' his 15th and 16th Sonnets, and his fourth Canzone. The translations somehow allow the poetry to evaporate. Of the original poems here is a specimen:—

VENEZIA.
Come with me, Francesca,
Francesca, come with me,
On the sea,
Francesca!
Our boat slowly gliding,
The blue waves dividing,—
It is heaven with thee!

Idonia, and other Poems. By James Burney. (Longmans & Co.)—'Idonia' is a sort of drama to illustrate a love that turns to hate. Idonia's lover proves faithless, the lady determines to be revenged: her lover has wooed and won a rich bride;—he has risen to office under government;—Idonia poisons the wife's happiness by means of an old love-letter, written by the husband to Idonia when they were engaged;—the wife dies of a broken heart. Idonia is wooed once more by her recreant lover;—she accepts him, with the fixed purpose of causing his ruin;—she urges him on to the destruction of his wealth, fame, health, credit, and, when he is dying a beggar, she tells him of her revenge;—and, when it is too late, she repents, and dies upon his corpse. The poetry is in keeping with the story, and we cannot compliment either the matter or the manner. The other poems are stiff and stilted; they do not embody real heartfelt experience, but artificial sentiments, which have been uttered so often that they are become mere figures of speech.

Few Leaves. By G. L. Larkins. (Burns.)—These 'Few Leaves' show a sentiment for poetry rather than the power to create it. The longest poem is called 'The Coronation,' a ghastly record of the middle ages. If we recollect aright, it was an incident in the Peasant War, when one of the leaders was executed by being crowned and placed upon an iron throne, both crown and throne being red-hot. It is too horrible a subject to be treated as a matter of art. The other verses evince an amiable spirit and a love of culture.

Iona, and other Sonnets, &c. By Wade Robinson. (Dublin, Moffat & Co.; London, Hamilton, Adams & Co.)—The Sonnets are dull; the meaning does not shine either very brightly or very clearly through the mist of words. Much better is the poem entitled 'The Cross on the Deck,' a story of a ship on fire saved by the heroism of the captain; but it is the incident itself that touches the reader rather than the poetry.

Short Poems of Sacred Travel, Miscellaneous and in Memoriam. By William Griffiths, M.A. (Provost & Co.)—These short poems embody the thoughts and emotions roused by the first sight of the hallowed spots of Palestine; they are interesting because the expression of genuine feelings. The other poems in the book are genial and pleasing. 'In Memoriam' is in memory of a beloved sister.

Granny's Tale. By James R. Withers. (Kitt.)—An old wife's story of her life, told to her granddaughter. It is simple and pleasing, though without much claim to be called poetry.

Proposals for, and Contributions to, a Ballad History of England, and the States sprung from

her. By W. C. Bennett. (Hamilton, Adams & Co.)—Some of these ballads are spirited and stirring; such are 'The Fall of Harold Hare-dreda,' 'Old Benbow,' 'Marston Moor,' and 'Corporal John' (the soldiers' name for the famous Duke of Marlborough), which is a specially good ballad. 'Queen Eleanor's Vengeance' is a vividly told story. Coming to more modern times, 'The Deeds of Wellington,' 'Inkermann,' and 'Balaclava' are excellently well said and sung. As a book of ballads on subjects interesting to all who have British blood in their veins, Mr. Bennett's contribution will be welcome; but as a history of England it will not go far. The impartiality of history would be fatal to a ballad, the real value of which is its embodiment of popular opinion. The colouring of prejudice is as precious to a tradition as the veridical is to an ancient coin which has ceased to represent money. A ballad to have any value as an illustration of history or character must have been written at the period; otherwise it can only be an imitation. Nevertheless, Mr. Bennett's ballads will leave a strong impression on the memory of those who read them.

The Vision of Socrates, and other Poems. By Charles Wood Chapman. (Provost & Co.)—Socrates in his Athenian prison, under sentence of death, is supposed by the author to be visited by a spirit, who is sent to console him—

E'en now, descending from the realms of light,
A heavenly messenger propitious came,
And as she spoke, the prisoner's eye waxed bright,
And in his soul glowed an immortal flame.
A mortal's wandering through the tracks of air,
The secrets of the future state she sung:
And when she showed the crowns awarded there,
The dim old chamber to the echo rung.

She proceeds to address Socrates as "aspiring mortal"; assures him that

The lofty march which thou hast here begun
Shall win for thee in the celestial race
Unfading honours and a victor's place:
A vision of that future I reveal—
And hence prepare thee for the last ordeal.

Accordingly, she displays a mortal youth named Adolphus, being led by a spirit named Adonia through the fields of upper air, and viewing the future habitations prepared for mortals after death.—

At length, recovering from his first surprise,
Adolphus gar'd about with anxious eyes.

What was the effect upon Socrates of thirty-eight pages of similar doggerel we are not told; but his patience had been long ago pretty well brought to perfection under Xantippe, so doubtless it would not fail even under this "last ordeal." The remaining poems are, if possible, greater rubbish than the preceding.

Bardrick, the King of the Teign: a Lay of South Devon. In Ten Cantos. By E. Potts. (Provost & Co.)—In the Preface Mrs. Potts tells us, that in the years 1840–2, during the process of cutting a canal between Teignmouth and Newton Abbey, the workmen had occasion to turn aside the waters of the Teign from their usual channel; and whilst digging deep down into the former course of the river they came upon a human skeleton in perfect preservation about ten feet below the bed of the river. The skeleton was that of a well-formed young man, more than six feet high. It lay due north and south. A flint-headed spear, exceedingly sharp (now in a museum at Newton), and other things were found beside him. On his left arm was a fillet, or bracelet, of pure gold, about two inches wide, and quite plain. The teeth were white and beautifully formed. The skull was perfect, and evinced a superior order of intellect. The bones were perfect, but began to decay after a day or two of exposure to the air; they were afterwards interred in consecrated ground at Kingsteignton. This interesting skeleton is taken

as that of Bardrick, the hero of the poem; the period is laid long before the Roman invasion. As Mrs. Potts has retained almost as many old British words as she uses of our modern speech, the reader has to keep one eye at least constantly fixed on the glossary printed below to be enabled to read the poem at all. She says, "The strange words are ancient British; so that we may by the use of a common language be drawn into closer sympathy with the actors of the drama, we have retained sufficient of our really 'mother tongue' to remind us of the era in which the poem is set." The attempt is ingenious, but perplexing. What does the reader make out of the following verse?

Where Brian rears his head,
There Algar's watch-fires blazed,
There, like Enchinelth, he stood,
And proudly round him gazed.

"Brian" is Brian Tor, and "Enchinelth" is a giant. The poem is the story of a war between two rival clans, of Dartmoor and the Teign Valley. Young Bardrick wins the battle, but is treacherously murdered, and buried where the skeleton was found some thirty years ago. The poetry is not much to boast of; the Preface is the most interesting portion of the book.

Acrostics from across the Atlantic; and other Poems, Humorous and Sentimental. By a Gothamite. (Stevens Brothers.)—If these acrostics and poems really were brought from "across the Atlantic," we can only apply to them the answer to an old conundrum, "Far fetched and little worth." There is a poem about a young lady called Coralie; whether it belongs to the sentimental or humorous, our readers may settle for themselves. Here are some specimen lines:—

In a square, at number three,
Lives the fair Miss Coralie;
If you roam from France to China,
You'll not meet a girl that's finer.
She is often called divine,
One of three, one of nine.
In accomplishments excels,
And she is the belle of belles.
Of all languages is master;
And in singing rivals Pasta,
But she goes an octave higher:
And in playing beats De Meyer.

Western Windows; and other Poems. By John James Piatt. (New York, Hurd & Houghton; London, Low & Co.)—There is sweet and genuine poetry to be found in this unpretending volume. It bears the impress in its tones and in its imagery of Western forests and Western progress,—the old primeval forests giving place to the pioneer, and he again to cities and "the busy hum of men." The pictures of by-gone life,—of old hearthstones and graveyards relapsed into solitude, whilst the train and the railway carry the new generation far beyond them to new settlements. 'The Pioneer's Chimney,' 'The King's Tavern,' 'Fires in Illinois,' 'A Lost Graveyard,'—are all voices speaking of long ago, and linking it with the present. 'The Mower in Ohio, 1864,' is the poem we like the best,—an old man, whose four sons have gone to the war, and left him to mow his field alone. A whole life-history is put into a few stanzas, the pathetic and the heroic mingle together; few will read it without a mist in the eyes and a lump in the throat. It seems to us that since the War the American people give utterance to deeper and nobler thoughts in their poetry; they have gained an individuality of their own, and their verse is not the reflex and imitation of other poets in distant climes. Occasionally Mr. Piatt gives us an echo of Longfellow and Tennyson, but his best poems are his own, and recall no remembrance or shade of the poetry of others.

John Calvin, his Church and State in Geneva—[Johann Calvin, seine Kirche und sein Staat in Genf, von F. W. Kampschulte. Erster Band]. (Nutt.)

A comprehensive and satisfactory life of Calvin has not yet appeared. The three earlier ones published in the sixteenth century, two by Beza and one by Colladon, important though they be, are too brief and laudatory. Henry's is copious enough, but heavy and partial; while that by Dyer, the best in English and carefully composed, is pervaded by a spirit unduly severe to the reformer. The recent history of D'Aubigné, as far as it has yet proceeded, contains a juster estimate of the life and work of Calvin, though it is scarcely free from a bias in favour of his great fellow-citizen. There is still room for another biography,—one similar to Ranke's History of the German Reformation as far as Luther is the prominent actor in it.

Prof. Kampschulte is prepared to supply a thorough and comprehensive life of Calvin, much better than any of his predecessors in the same field. Besides the advantage of the new edition of Calvin's works, begun in 1863, with the documents of Bonniard, Jussie, Fromment, and many smaller accounts belonging to the Reformation-epoch, he has chiefly used unprinted documents existing in the libraries of Geneva, Bern, and elsewhere. Access to a large mass of epistolary correspondence, collected by the editors of Calvin's works, Reuss, Cunitz, and Baum, was freely allowed him. He has been aided by the younger Galiffe with the rich collection of papers made by his father. We cannot doubt, therefore, that he has approached his task with a full consciousness of its importance.

The perusal of the first volume, which is to be followed by two more, convinces us that Prof. Kampschulte is an able writer. His spirit is calm and impartial. The views he takes of men and things are generally just and rational. His style is clear, his language well chosen. Master of his materials, he puts them in good order, so that his descriptions are pertinent, and proportioned to the importance of the topics. An interest is awakened in events and persons whose influence on Europe's history has been lasting, for good or ill. We feel as we read that a biographer of Calvin alive to the magnitude of the task has at length appeared, not one-sided, not a theologian, but an historian of wider vision than the partisans or enemies of a creed, who throws himself back into the stirring scenes of the sixteenth century of which Switzerland was the theatre, and estimates men by the standard of their own time.

The first book is introductory, narrating the patriotic efforts of Geneva to maintain its liberties against the house of Savoy, in which Bern, too, took no inconsiderable part. The second describes the introduction of the Reformation into Geneva. The third is occupied with Calvin himself, the measures he introduced, the publications he wrote, the discipline he pursued in Geneva, and the beginnings of the opposition which his severities provoked, down to the year 1546.

The following is a sketch of the prisoner of Chillon, one of the three leaders of the independence-party at Geneva in 1514 and succeeding years:—

François de Bonniard, the young Abbot of St. Victor, whose versatile pen has preserved the memory of this remarkable struggle, stands decidedly below his two lay fellow-combatants in purity of intention and character, though he surpassed them in talent and acquirements. Clever, witty, and ingenious, educated in the schools of German humanists, and having experience of the world, this young monk, possessing the important abbey

of St. Victor and its wealth, which he had inherited from his uncle in 1514, was well fitted to be a dangerous opponent of the Duke, and also by many aspects of his character to be a mediator between Berthelier and Bezanson. Though not a Genevan by descent, he participated in the hatred entertained against the house of Savoy, by whom he had been defrauded of a part of his uncle's inheritance. He united a personal feeling of revenge to the universal dislike felt by a people struggling for freedom, on behalf of whose servitude he spoke at a later period. Bonniard has been called the Erasmus of the Genevan reformation; and it cannot be denied that he reminds us in many respects of the celebrated Dutchman. He too, as well as the author of the 'Praise of Folly,' wanted that moral earnestness which makes the man. Bonniard never felt for a moment the noble, unselfish enthusiasm of a Bezanson; still less did his ironical, sceptical spirit know the faithful convictions of a Berthelier. He alone among all the early champions of freedom understood how to bring his views at a later period, when pensioner of the Calvinistic State, into harmony with conditions exactly the opposite of what he had battled for. The frivolous tone prevailing in his later writings, the obvious dishonesties of which the author is guilty, the moral excesses which still defile the life of the old man, and, finally, the way in which he defames after their death the persons with whom he was once in daily intercourse, when serving the same cause as himself, make an adverse impression regarding him. But in the first period of his life he did essential service to the cause of freedom, along with Berthelier and Bezanson, by his indisputable abilities and rich experiences, though the author's vainglory may have, in many ways, exaggerated the part he bore.

Such is a true character of the man whom Byron has immortalized. The two Galiffes, especially the elder, first stripped off a good part of the false halo that encompassed him, so that even D'Aubigné and Gaberel qualify their praises.

The author devotes an entire chapter to Calvin's 'Institutes of the Christian Religion'—a work of marvellous ability and systematic compactness, which a young man of twenty-six ushered into the world in the same shape essentially as that in which it continued till the end of his life, through all the editions he superintended. The ideas seem to have been developed at first. The book was first published in Latin, at Basel, in 1536. Prof. Kampschulte's analysis and estimate of it are well worthy of perusal. The following extract shows his general view:—

Calvin's Institutes are, beyond doubt, the most prominent and important production to which the Reformation-literature of the sixteenth century can refer in the department of doctrine. A mere superficial comparison shows the powerful advance they mark, as compared with what had been done before in the same field. Instead of the imperfect, and in various respects insufficient attempts of Melancthon, Zwingli, and Farel, we get from Calvin's hand a work of art, embodying a system, not, indeed, harmoniously complete in itself, but well-membered and developed, which reflects the leading ideas in all its parts, and shows a complete mastery of the materials. It was an unmistakably just remark when he was designated the Aristotle of the Reformation. The extraordinary acquaintance with Biblical and patristic literature appearing even in the earlier editions of the work astonishes us. The method is lucid and clear,—the succession of ideas strictly logical, everywhere transparent,—the division and arrangement of the matter corresponding to the leading idea; the description advances with serious and measured pace, yet sometimes taking a higher flight; though in later editions there is more learning than attractiveness; and the understanding is consulted rather than the spirit. Calvin's Institutes contain sections that may be put beside the finest which Pascal and Bossuet wrote. Passages like those on the sublimity of holy Scripture, the misery of fallen man, the importance of prayer,

can never fail to make a deep impression on the reader. Even Catholic opponents have admitted these excellencies, and used many sections of his work accordingly. Hence it is perfectly intelligible when he himself looks upon his work with a feeling of satisfaction and pride, gladly referring in his other writings to the Institutes. Yet an uneasy feeling creeps over us in the perusal of his book, in spite of all the admiration extorted by the author. A system which sets out with the fearful idea of a twofold predestination,—which separates men into the elect and reprobate without any respect to their own conduct, making the one as well as the other mere instruments of glorifying the divine Majesty,—which, with the complete subjection of reason to the obedience of faith, disdains and despises the help of human reason and philosophy,—which announces the exclusive supremacy of the Bible's external letter, and in stiff adherence to the circumstances of a definite period converts even the external forms of ecclesiastical life into dogma,—such a system cannot possibly give inward rest and peace to the human spirit in its thinking moods, or when it seeks instruction and comfort. Still more repulsive than the contents is the form or tone adopted by the author against his opponents. Calvin pronounces his apprehension of the divine verities, in sharpest expressions, as the only justifiable one; the system he sets forth is the only admissible and true form of Christianity. He disdains every accommodation; yea, he claims infallibility for himself: he wishes one to be satisfied with his decision. With him, opponents are resisters of divine truth, evil despisers and calumniators, instruments of Satan, who act against their better knowledge, and cannot be chastized severely enough. This spirit of passionate polemics casts its gloomy shadow upon the whole work. The loftiest ideas, the most powerful descriptions, are interrupted every moment by hateful invectives. He breaks out into the most unmeasured attacks, and no expression is too contemptuous for him: "unclean dogs," "hissing serpents," "wild beasts," are the terms applied to his opponents. It is a significant fact that he is fond of representing himself by the metaphor of a faithful dog that barks when his master is attacked. Even when questions of such unfathomable depth as predestination are treated, or when his polemics are directed against men of pure character and solid scientific culture like Tighius, nothing but the epithets "boyish prattlers," "buffoons," "revilers of God," "venomous dogs," and "swine," are employed of his antagonists. We are seized with a certain shudder in the face of a conception of Christianity which could impregnate its representative so feebly with the spirit of evangelical meekness and resignation. It is not the God of reconciliation and mercy whom the Gospel reveals; it is rather, we may say, the angry and chastizing Jehovah of the Old Testament that speaks to us out of Calvin's Institutes; so that the unusually frequent reference to and citation of Old Testament passages running through the whole work is not a mere accident.

Calvin's first abode in Geneva was from 1536 till 1538, when he and Farel were exiled. In 1538 he yielded to the pressing invitations of friends to settle in Strasburg, where he became associated with Bucer, Capito, and Hedio. Having married in 1540, he seems to have bidden farewell to Geneva, with its bitter recollections, and to have prepared for contented activity in the place of his adoption. It is melancholy to reflect upon his limited means at this time. The salary furnished by the Council was not sufficient for his wants; the produce of his pen fell behind his expectations. He received poor accounts of the sale of his books from the publishers. To enable him to undertake small journeys, he was obliged to borrow money from friends; the very rent of his dwelling gave him anxiety. His correspondence mentions, among the most important matters, a crown dollar, which the Waldensian brethren owed him for some years. "My condition is such," he writes to Farel, "that I cannot pay a heller. . . . He saw himself forced to part with

his library, his dearest possession, which he had left behind in Geneva, and take young people into his house for pay, to get the means of meeting necessary expenses." Such was the outward lot of the man who had published the immortal Institutes. He had to battle with poverty. Luther's case a year after his marriage was similar. In 1526, anxious to provide for his wife and anticipated family, he had recourse to the occupation of a turner. "I and my servant Wolfgang have set ourselves to turning." He also applied himself to gardening. In 1527 he writes, "My melons, gourds, and pumpkins are getting up famously; so you see the seeds you sent me were not thrown away." Well may Michelet subjoin, "Melons, gourds, and pumpkins are but a miserable resource, and Luther soon found himself in a situation as singular as it was afflicting. Here was the man who had defied and fought popes, as well as sovereign princes, compelled to depend for his daily subsistence on the precarious and scanty aid of the Elector."

Prof. Kampschulte's work will take a high place in biography. It has the essential characteristics of permanence, and we hope the completing volumes will soon appear.

OUR LIBRARY TABLE.

A Progressive Drawing-Book for Beginners. By Mr. Philip H. Delamotte. (Macmillan & Co.)

THIS is a thorough "drawing-master's" book, and possesses no special excellencies that call for grave attention, although it may have fewer glaring defects than the majority of its class. The rudimentary copies which it contains are good enough for their purpose, which is not profound. We think the learned compiler and draughtsman errs, doubtless through excess of zeal, in carrying his series of examples to be drawn from the flat much too far, and supplies copies such as ought never to be used as copies. As soon as a student can, with tolerable correctness and facility, draw such subjects as the eyes and noses in outline which appear before Lesson 39, in doing which he had better omit the elaborate and foreshortened models which are numbered between 14 and 31, he should throw the "flat," or "drawing-copies," into the fire, and strive heartily to draw from the actual objects; the simpler the better at first. If he goes beyond this with drawing from "the flat," he is merely deferring the time, which must come, for mastering the difficulty of foreshortening—that invariable quality in Nature without power in which he can never be a draughtsman. As examples of the author's draughtsmanship, some of the outlines of human limbs and extremities are tolerable. As "copies" for tyros, they are waste; thus are rubbish. We think printed directions how to draw or set about drawing, such as the texts of this and its fellow productions supply, are perfectly useless except to advertise the vocations and fill the pockets of those who compile them.

Marmion: a Tale of Flodden Field. By Sir Walter Scott. With Introduction, Notes, Map and Glossary. For the Use of Schools. By Edward E. Morris, M.A. (Longmans & Co.)

THE notes occupy more than seventy pages, and contain a large quantity of information. We confess we do not feel quite so sure as to the quality. For example, at page 138 we have the following:—"Donjon-keep. 'Dun' is the Celtic for hill. It is the same root as the German *Düne*, French *dune*, English *duns*. Dunkirk = 'church of the sand-hills.' The donjon was the strongest part of a castle, usually a tower built on the highest elevation. A donjon-keep was a prison in or under such a tower. The ordinary spelling for such a prison is dungeon. Others derive it from Latin *dominio*; of Fr. *songe*, from *sonniare*." Now the probability is, that the primary sense of *dun* (adj.) in Celtic is "strong," and of *Dún* (subst.) "fortress" (see *Zeuss in verbo*). The less common word, *Daingean* (Dangan), is from the same root and bears the same meaning, and from this word came "donjon" and "dungeon." The references to

dominio and *songe* seem to us perfectly useless, and only likely to muddle a schoolboy's mind. Again, at page 174, we read, "Celtic." The Highlanders are Celtic or Gaelic, whilst the Lowlanders are of Saxon or Scandinavian origin. The names of Celtic tribes may be thus connected: Celte, Keltae, Galatæ, Galli, Gael, Wales, Cornwall, Walloon. Cf. Caesar, B. G. I. i. 'qui ipsorum lingua Celte, nostra Galli appellantur.' Surely this is a rather cheap and hasty way of dealing with a difficult and complicated subject! The introduction we should call entirely superfluous, and see no benefit in heralding such a poem as 'Marmion' "for the use of schools," by a see-saw of opposing criticisms by Mr. Carlyle and Mr. Ruskin on the literary genius of Scott. In short, the editing is much overdone, and not particularly sound.

The Architect's Guide; or, Office and Pocket Companion. By W. Davis Haskoll, R. W. Billings, Fred. Rogers and P. Thompson, with Experiments by the late George Rennie. (Atchley & Co.) THIS is a new edition of a well-known and very useful work. Its reputation being so great, as is the case, we have but to announce this re-issue.

Hunting, Steeple-Chasing, and Racing Scenes. Illustrated by Ben. Herring. Edited by J. Nevill Fitt. (James Peddie.)

THIS publication contains a considerable number of slightly-wrought popular designs and texts which are apt to its title. Also portraits of persons who are, or have been, distinguished in what is called "the sporting world." No part of the book is worth much.

Synopsis Plantarum Æquatoriensium. Auctore Gulielmo Jameson, in Universitate Quitensi Botanice Professor. Vols. I. and II. (Quito.)

THE unpretending little volumes here announced demand more than a passing notice from the cultivators of botany and horticulture, dealing as they do with a Flora of surpassing beauty, variety and interest, and which, since the works of the illustrious Spaniards, Ruiz and Pavon, and of the still more illustrious Humboldt and Bonpland, has received no systematic treatment at the hands of botanists. The author, Dr. W. Jameson, is Professor of Botany in the University of Quito, and has for upwards of forty years laboured incessantly on the Flora of his adopted country with a zeal, intelligence and energy that are beyond all praise; extending his explorations from the humid pestilent swamps of the torrid coast-line to the everlasting snows of Chimborazo, Pichincha and Cotopaxi, and enriching the gardens and museums of Europe, and especially of Great Britain, with his discoveries. It is not often that the labours of scientific men in the American tropics meet with appreciation or even recognition from their own Governments. The contrary, however, has been notably the case in two countries of South America, as instanced in the publication by the Chilean Government of Gay's 'Historia Política et Física de Chili,' and more recently in the patronage extended by the Emperor of the Brazils to Agassiz, and his support of the magnificent 'Flora Brasiliensis' of Von Martius. Such examples are sure to be followed; and we recognize with pleasure the action of the Government of Ecuador in defraying the cost of printing this, the first botanical work ever issued from the press of Quito. To value these little volumes by their size would be a great mistake: they not only form the commencement of a very important work, but they are, further, exceedingly well done, and will give Prof. Jameson a very distinguished place amongst contemporaneous botanists. In point of bulk and appearance, the Flora of Ecuador is a contrast to the expensively illustrated *ouvrages de luxe* which usually boast of Government aid, and which (from their cost) are all but inaccessible to the majority of naturalists, and (from their bulk) wholly so to the travellers whom they should most of all benefit; but in point of utility and portability this contrast is greatly in its favour, since it is very moderately priced, and of duodecimo size. To publish a companion volume of plates would be an act worthy of the Government of Ecuador, and of its beautiful Flora, which assuredly merits such a distinction. In conclusion, we have only to express a hope that Prof. Jameson

may receive not only the encouragement which the nature of his subject demands, but also a recompense worthy of an enlightened and liberal Government.

The Origin and Development of Human Speech and Reason—[*Ursprung und Entwicklung der Menschlichen Sprache und Vernunft*, von L. Geiger. Erster Band]. (Williams & Norgate.)

THE author of this laborious work tells us that it has occupied a long series of years, he may almost say decades, of his life. The introduction, he adds, was fully sketched out in the year 1852; parts of the first and second volumes (we have only the first volume now before us!) were in the publishers' hands by the beginning of 1859; and the printing of the first volume was commenced with the year 1866. The stupendous character of the work is abundantly shown by the fact that, though nearly three years have sufficed to print the book, they have not been able to include its stitching. It is plain that we have here one of those monuments of German thought and erudition which are terrible to all but their authors. When we found in the Preface a speculation on the date in the world's history at which the conception of fish ceased to be merely general, and made room for distinctions of kind,—when in the Introduction we read of the subtlety of logical distinction which enabled language to follow thought in contrasting *Wiesu* with *Wozu* in the interior of *Warum*,—we saw that it would be hopeless for us to follow the author through his analysis of Sanskrit and Chinese words and letters. The table of contents in itself is puzzling. Such headings as 'The Youth of Vowels,' 'Words arise like Planets,' differ from many of their companions in being translatable, but are not more fortunate in presenting a definite meaning. We sincerely regret our inability to cope with the subject, and we apologize to Herr Geiger for being unworthy of his labours. But it is clear that his book can only be tried by a jury of philosophers.

We have received from Messrs. Macmillan *The Adventures of Alice in Wonderland*, translated into French by Henry Bué, and into German by Antonie Bimmermann; each edition is illustrated by vignettes by John Tenniel. — We have also new editions of *Gulielmi Shaksperei Julius Caesar*, Latinè reddidit Henricus Denison (Parker), — *Cicero pro Cluentio*, with Introduction and Notes by William Ramsay, M.A., edited by George G. Ramsay (Clarendon Press), — *Examination of the Principles of the Scots-Oxonian Philosophy*, by M. P. W. Bolton (Chapman & Hall), — *Life and Songs of the Baroness Nairne*, with a Memoir and Poems of Caroline Oliphant the Younger, edited by the Rev. Charles Rogers (Griffin), — *The Devout Communicant exemplified in his Behaviour before, at and after the Sacrament of the Lord's Supper, practically suited to all the Parts of that Solemn Ordinance* (Parker), — and *Daily Steps towards Heaven; or, Practical Thoughts on the Gospel History, and especially on the Life and Teaching of Our Lord Jesus Christ* (Parker). — Also the following pamphlets: — *Religious Endowments in Canada, the Clergy Reserve and Rectory Questions: a Chapter of Canadian History*, by Sir Francis Hincks (Dalton & Lucy), — *Disendowment condemned by the Supreme Court of America: the Decisions in the Causes Terrett and Others v. Taylor and Others, and The Society for the Propagation of the Gospel in Foreign Parts v. the Town of New Haven, and Mr. Kent's Summary of the Decision in the Cause The Trustees of Dartmouth College v. Woodward*, reprinted by B. A. Heywood, M.A. (Hatchards), — *Modern Theories on Church and State: a Political Panorama*, by Sheldon Amos, M.A. (Ridgway), — *The Constitution of the Free Christian Union: Christ and the Controversies of Christendom*, by R. W. Dale, M.A. (Hodder & Stoughton), — *The Untrodden Path: H. Belcher* (Paris, Imprimerie Kugelmann), — *Address by William Burns to the Glasgow St. Andrew's Society: Subject, a Review of the Correspondence between the North Briton, Lord Palmerston, Mr. Gladstone, Mr. Bright, Mr. Disraeli and others as to the Misuse of the Terms "England" and "English" for the United Kingdom, its People*

and Institutions (Glasgow, McCallum & Anderson).—*The Royal Academy: the Outsiders and the Press*, by T. J. Gullick (Hardwicke).—and *The Assault at Lambeth Workhouse: Letter to the President of the Poor Law Board from Samuel Shaen; with an Appendix* (Williams & Norgate).

LIST OF NEW BOOKS.

Andrews's (L.) Manual for the Sick, 32mo. 2/6 cl.
Baedeker's Belgium and Holland, 12mo. 4/ cl.
Betts's (J.) The Confession of a Sinner, 12mo. 4/ cl.
Blunt's (J. H.) Key to Ancient Church History, 12mo. 2/6 cl.
Brebner's (W.) Twenty Lessons in French, 12mo. 4/ cl.
Brown's (Sir Thos.) Religio Limp, 12mo. 2/6 cl. limp.
Bruce's Calendar of State Papers, Domestic Series, 1657-8, 15/ cl.
Butler's (J. E.) Woman's Work and Woman's Culture, 8vo. 10/6 cl.
Clinton's (W.) Sword and Pen, cr. 8vo. 5/ cl.
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Rankine's (W. J. M.) Manual of Machinery and Millwork, 12/6 cl.
Rinaldo, a Novelle in Verse, 12mo. 3/6 cl.
Robertson's (J. A.) Gaelic Topography of Scotland, cr. 8vo. 7/6 cl.
Schenk's (Dr. D.) Sketch of the Character of Jesus, 8vo. 12/ cl.
Stevenson's (J.) Calendar of State Papers, Foreign Series, 1865, 15/
Temple Bar Magazine, Vol. 26, 8vo. 5/6 cl.
Trench's (Capt. F.) The Russo-Indian Question, cr. 8vo. 7/6 cl.
Walton's Clouds, their Forms & Combinations, and ed., 3l. 13s. 6d.
Walton's Flowers from the Upper Alps, folio, 42/ cl.

ORIGIN OF SPECIES.

Caerleon, Barmouth, June 7, 1869.

I have received a letter from Germany on the increase of the elephant, in which a learned Professor arrives at a totally different result from that of Mr. Garbett, both of which differ from that of your Correspondent "Ponderer." Hence you may perhaps think it worth while to publish a rule by which my son, Mr. George Darwin, finds that the product for any number of generations may easily be calculated:—

"The supposition is that each pair of elephants begins to breed when aged 30, breeds at 60, and again, for the last time, at 90, and dies when aged 100, bringing forth a pair at each birth. We start, then, in the year 0 with a pair of elephants, aged 30. They produce a pair in the year 0, a pair in the year 30, a pair in the year 60, and die in the year 70. In the year 60, then, there will be the following pairs alive, viz.: one aged 90, one aged 60, two aged 30, four aged 0. The last three sets are the only ones which will breed in the year 90. At each breeding a pair produces a pair, so that the number of pairs produced in the year 90 will be the sum of the three numbers 1, 2, 4, i.e. 7. Henceforward, at each period, there will be sets of pairs, aged 30, 60, 90 respectively, which breed. These sets will consist of the pairs born at the three preceding periods respectively. Thus the number of pairs born at any period will be the sum of the three preceding numbers in the series, which gives the number of births at each period; and because the first three terms of this series are 1, 2, 4, therefore the series is 1, 2, 4, 7, 13, 24, 44, &c. These are the numbers given by 'Ponderer.' At any period, the whole number of pairs of elephants consists of the young elephants together with the three sets of parents; but since the sum of the three sets of parents is equal in number to the number of young ones, therefore the whole number of pairs is twice the number of young ones, and therefore the whole number of elephants at this period (and for ten years onwards) is four times the corresponding number in the series. In order to obtain the general term of the series, it is necessary to solve an easy equation by the Calculus of Finite Differences."

CHARLES DARWIN.

JOHN FORD.

July 12, 1869.

I cannot believe, in the absence of counter-evidence, that Gifford had any other authority for his odd quotation on the dramatist Ford than that of Gerard Langhaine, p. 219,—

"He was more addicted to tragedy than comedy, which occasioned an old poet to write thus of him, Deep in a dump John Ford was alone got [sic] With folded arms, and melancholy hat."

The words old poet might have been converted into *Time's poets* at press; but I am always disposed to excuse compositors and official readers. The man who describes himself as an editor should perform the duties which belong to the office, or bear the blame.

BOLTON CORNEY.

RESTORATION OF OLD MONUMENTS.

Athenæum Club, July 7, 1869.

In the *Athenæum* of the 3rd inst. my name is mentioned in connexion with the cleaning of the monument of the Countess of Richmond as having suggested that the cleansing process should be confined to soap and water. This is not quite correct, as I recommended in addition the use of ammonia, to counteract the grease generally found in London dirt. These substances are, I am told, the only ones that have been employed, and the result appears to me very satisfactory. The face, hands, and fur edging had not been originally gilt, but probably painted, as there are upon them traces of one or more coats of paint. These portions have been simply washed with soap and water, and otherwise left intact. The contrast between them and the gilt dress is not altogether pleasing, but must have been quite as unpleasant when they were freshly painted. The effigies of Henry the Seventh and his queen being gilt all over do not exhibit this defect, and are, in my opinion, a great success. The black marble tomb of the Countess of Richmond is well preserved, and on being cleaned shows much of its original polish. It harmonizes with the gilt figure quite as much as it could have done when first executed.

I am at a loss to understand what is meant in the article by the removal of *patina*. There was not on the effigy much, if any, of what is generally understood by archaeologists as *patina*, which is the actual surface of the metal altered by time, not an incrustation on the surface. In the present instance the gilding was masked by patches of a brittle black crust, adhering only to the minute imperfections in the gilt surface, and easily knocked off. I trust that the effigy will not be allowed to get so dirty again.

AUGUSTUS W. FRANKS.

THE ROYAL ACADEMY.

56, Euston Square, July 11, 1869.

MAY I ask of your courtesy permission to set myself right on a question of more interest (I must confess) to myself than to your readers?

In 1868, along with another writer, I published some 'Notes on the Royal Academy Exhibition.' Considerations of time and of previous engagements alone prevented my doing the like this year. It was not till yesterday that I had any distinct knowledge of the fact that a pamphlet, uniform in title and appearance with that wherein I was concerned, and without any author's name to it, had been issued by the same publisher for the current Academy Exhibition. In this pamphlet I find the observation: "Mr. Ward is past all praying for; the lesson we read him last year has had no effect, and this picture is worse, if possible, than the atrocious 'Royal Marriage.'" Now the critic of the 'Royal Marriage,' last year, was myself; and if there was any "we" who therein "read a lesson" to Mr. Ward, that "we" was I. If anybody refers back to what I said about the 'Royal Marriage,' he will find its tone very different from what might be surmised from this remark in the new pamphlet. The wording of the remark might seem to imply, to some readers, that the "we" of 1869 is the writer of the critique of 1868. I should be very sorry to be supposed capable of the ludicrous impertinence of "reading a lesson," even in remote intention, to so distinguished a painter as Mr. Ward—or, indeed, to any professional painter. All I have ever done in writing about works of art is to express my sincere opinion, such as it is, for the consideration of any one who may choose to read it: artists and their works are reading lessons to me day by day—not I to them. I know not who has written the Academy Notes for 1869, or what may be his qualifications for "reading a lesson"

to Mr. Ward; but I do know that I have and profess no such qualifications, and that the writer has much misreported me in saying that "we"—i.e. I—ever read a lesson to the painter of 'Lord Chesterfield's Ante-room,' 'Hogarth's Studio,' 'Charles the Second's Death-Bed,' and many other works of eminent renown.

W. M. ROSSETTI.

CHEDORLAOMER OR AMRAPHEL.

July 6, 1869.

In the *Athenæum*, Nos. 2037 and 2041, I published an account of the conquest of Babylonia by the Elamite king, Kudur-nankhundi, and I then expressed my conviction that Kudur-nankhundi was the same king as the Kudur-mabug of the Mugheir bricks, and the Chedorlaomer of Genesis. In the course of my work at the British Museum I have found evidence which proves the identification of Kudur-mabug with Chedorlaomer to be correct, and I now communicate it to your readers.

From the brick-inscriptions it appears that Kudur-mabug did not take the title of King of Babylonia, but placed his son on the throne of that country; and as, according to the Genesis narrative, Chedorlaomer was accompanied by a contemporary King of Shinar, named Amraphel, it has appeared to me that if the name of the son of Kudur-mabug could be read Amraphel, or, as the Septuagint more properly has it, Amraphel, it would not only identify this king, but prove Kudur-mabug to be the same as Chedorlaomer. I alluded in my former letters to the fact of Kudur-mabug making his son King of Babylonia, but I neither suggested any reading of the name nor proposed this identification, as I was uncertain about the phonetic value of the first character. The meaning of the name is, "servant of the Moon God." Besides the Semitic names and words belonging to this period, printed in Vol. 1. of 'Cuneiform Inscriptions of Western Asia,' I have found several other undoubted Semitic names on contemporary inscriptions. Among these occurs the name Iam-i-l (Ishmael). For this reason I have been inclined to read the royal names belonging to this period as Semitic. In the name of the son of Kudur-mabug, the Moon God is expressed by two characters, the Semitic sound of which was *bel-tih*, sufficiently near the *phel* or *phal* of Genesis; but the phonetic value of the first character I have only recently found in a bilingual tablet, K 224, in the words *amar-ka*, "thy servant."

I have long known of the use of the form *amir* for a servant in the Assyrian inscriptions, but until now I had not been able to connect it with the character in question. Thus the reading of the whole name is *Amar-bellih*, which is, I have no doubt, the *Amraphal* or *Amraphel* of Genesis; and it follows, of course, that Kudur-mabug is Chedorlaomer. In confirmation of the Elamite origin of Kudur-mabug, it may be mentioned that his father's name was *Simti-silkhak*, and the element *silkhak* has only been found in one other case. In the name of a later Elamite King, "*Silkhak-susinaq*," Kudur-mabug is called "*Abda*" of Syria. The meaning of *Abda* is not certain, but it is generally supposed to be "conqueror," or "ravager." I have never found *Abda* rendered into Assyrian, but the similar word, *abdia* or *abdie*, is given as equivalent to "*sanan*," which is used in Assyrian with the meaning "to fight": see 'Cuneiform Inscriptions of Western Asia,' vol. i., page 9, line 76. Connected as these kings are with the Genesis narrative, I must say I am strengthened in the opinion I before expressed, that these words refer to the campaign in which Chedorlaomer first conquered Syria.

Since I wrote my former letters I have not met with any evidence to confirm my opinion that Kudur-nankhundi, who reigned B.C. 2290, was the same as Kudur-lagamar or Chedorlaomer. In fact, the name Nankhundi only occurs once on the mythological tablets, although it is common as an element in the names of Elamite kings. On the other hand, Lagamar, or Lagamal, often occurs in the inscriptions. Nankhundi may be the Elamite equivalent of Lagamar. I hope yet to find some evidence to decide this point.

A few words on the other names mentioned in Genesis xiv. may here be of interest. The name Tidal in our version is rendered Targal in the Septuagint, and as in the other cases I must prefer

this reading, it is possibly the same as Durga or Durigalzu, a later king of which name reigned in Babylonia; Elam is the well-known country to the east of Babylonia, Shinar is the ancient name of Babylonia, Ellasar probably corresponds with the country of Subarti, which appears to have been in South Assyria, and Goin is the Gutim of the Inscriptions, which is stated to be south of Babylonia.

The following is a translation of the inscription of Kudur-mabug in the British Museum:—"To the God Hurki (the moon) his king, Kudur-mabug (Kudur-lagamar or Chedorlaomer), conqueror of Syria, son of Simti-silkhak, worshipper of Hurki his helper? who marches before him; the temple Rabu . . . of Hurki, for his life and for the life of Amar-bellih (Amarphal), King of Larsa (Senkereh) his son, they built." Not only does Kudur-mabug give his son the royal title, but the verb is plural, showing they united in building the temple. We have a longer legend of Amarphal in Cuneif. Insc. Vol. I. p. 5, No. 16, in which he calls himself "prince of Ur, king of Larsa and king of Singi-ur (Shinar?), son of Kudur-mabug," &c.

These inscriptions are the oldest contemporary monuments known to be connected with Bible history, and visitors to the British Museum can see the bricks inscribed by order of Chedorlaomer and Amarphal, the contemporaries and antagonists of Abraham 4,000 years ago. GEORGE SMITH.

CORRECTIONS IN CHAUCER.

Kensington, July 10, 1860.

It may, perhaps, be necessary to inform some of your readers that a in Chaucer was always pronounced as our present *ah*—a sound which remained to the sixteenth century; and that a complete study of *ay* from the time of its introduction to the sixteenth century has convinced me that it was pronounced as *aye*, or the second syllable of *Isaiah* is sounded by many people—that is, as the Greek *ai* is called at Eton, in contrast to the Greek *ei*, or very nearly as the French *ai*, and German *ai*. The proofs for *a* are given in my 'Early English Pronunciation,' pp. 59-65, 259-260; and for *ay*, pp. 118-124, 263-266, and further proofs will be given in chapters v., vi., vii., which are yet unpublished.

In reference to the *hadde noght a sho* of 'Canterbury Tales,' v. 253, mentioned in my last, Mr. Aldis Wright has drawn my attention to the phrase, *is not worth a scho*, in the 'Prologue of the Wyf of Bath,' v. 6290, which serves to show that the first phrase need not be taken literally, but that *scho* must be classed with *bean*, *hen*, v. 177, *oyster*, v. 182, and other trifles which Chaucer found convenient for his rhyme as synonyms for *next to nothing*. ALEXANDER J. ELLIS.

THE SHEPHERD-KINGS.

Boston, July 5, 1860.

ON the interpretation given by Dr. Beke to certain passages in the Book of Genesis, I beg you will allow me, with your usual courtesy, to offer the following remarks.

On the 34th verse of the 46th chapter, "Every shepherd is an abomination (רעבה, *tohegveh*) unto the Mitzrites," he says that the word "abomination" used in this and other passages of the Pentateuch is a mistranslation; that its primary meaning is "a person or thing set apart." From this he infers that among the Mitzrites, Hyksos, or Shepherd-Kings, shepherds and their flocks were objects of regard and reverence, and not an "abomination," as the word רעבה has been erroneously supposed to mean. For several reasons, I cannot but think that on more careful examination he will admit the correctness of the English translation. It is true there are many passages in the Book of Genesis to which we cannot affix a determinate meaning; but I imagine this is not the case with the passage before us. The root of the word is רעב, which, after the Aramean manner, is doubtless the same as ראב; but this is immaterial. Now, the former root I find in no less than twenty places in the Old Testament, and in each case it is impossible to affix any meaning to it other than that of "hating," "abhorring," &c.

Here are a few examples:—"Thou shalt utterly

abhor it"—Deut. vii. 26; "Thou shalt not abhor an Edomite"—Deut. xxiii. 7; "The Lord will abhor the bloody"—Psalm v. 6; "I hate and abhor lying"—Psalm cxix. 163. The word itself, רעבה, excluding its use in the Book of Genesis, occurs in the Old Testament certainly not less than 110 times. Its meaning in each passage is clear. In this respect, it differs from רעלם (Nephilim), Genesis vi. 4, which only occurs here and in one other place in the sense of *large-bodied, gigantic*. I cannot, of course, transcribe all the passages where רעבה means "abomination"; but your readers can refer to Leviticus xviii. 22, 26, 27, 30; Deut. vii. 25, xviii. 9; Proverbs iii. 32, &c. In the face of these passages, had we nothing else to determine the meaning of the word in the disputed ones, I should think the learned Doctor must yield to evidence so convincing, and admit the correctness of the English translation. It may be that the similarity of signification of the word "tabou" in the Egyptian language, and in the dialect used by the inhabitants of several islands in the Pacific Ocean, has misled him. I would remark, however, that we are dealing with a Hebrew, and not with an Egyptian word. The similarity of the word used by these two peoples, if it proves anything, is what Carl said years ago, that the Egyptians had peopled America, and not that they held sacred the pastoral trade that settled for a time in their dominions. Herodotus (ii. 46, 47, 164) enumerates Shepherds among the Egyptian castes; but this does not prove that they regarded them as a sacred order.

Onkelos is quoted as favouring Dr. Beke's interpretation, because he says, "The Mizraee keep at a distance all shepherds of flocks." Hear what Maimonides says on the view held by Onkelos,—"The Divine Law has taught, according to the exposition of Onkelos, that the Egyptians worshipped the constellation or sign Aries, and therefore not only forbade the slaying of sheep, but held shepherds in the utmost contempt, and deemed them an abomination: hence Moses replied to Pharaoh (Exod. viii. 26), 'Lo! shall we sacrifice the abomination of the Egyptians before their eyes?'" Read the following passages in Onkelos, and then see how natural it was for him to say "the Mizraee keep at a distance all shepherds of flocks"—"For the Mizraee might not eat bread with the Hivraee, because the animals that the Mizraee worshipped the Hivraee did eat." "And Pharaoh called for Mosheh and Aharon, and said, Go, sacrifice before your God in the land. But Mosheh said, It will not be fitting to do so; because the animals which the Mizraee worship we shall take to sacrifice before the Lord our God. Behold, should we immolate the animal which the Mizraee worship? would they not stone us when they saw it?"

There are other reasons of an historical nature which might, and doubtless did, cause the Egyptians to regard wandering shepherds as an abomination. Into the disputed question whether the Israelites were in bondage or not to the Shepherd-Kings, as Dr. Beke states, I will not now enter; but even if they were, which I greatly doubt, there is nothing in Egyptian history which leads me to suppose that shepherds were regarded as a sacred order. Considering what the Pharaohs of the eighteenth dynasty had suffered from the Shepherd-Kings, and the desolation that had been wrought in Egypt by them,—and considering also that they had not been expelled more than thirty-six years before other shepherds, Jacob and his family, entered Egypt,—it is reasonable to suppose, with Jablonsky and Von Bohlen, that the Israelitish shepherds would be regarded with contempt, or, in the language of Scripture, as an "abomination."

THOMAS CAMPBELL.

AN ORIGINAL CHARTER.

July 5, 1860.

AMONG the most interesting objects of antiquity with which I am acquainted may be reckoned the valuable series of charters possessed by the City of London, and preserved by the Corporation with the most jealous care. They comprise records of all our royal races since the Conquest,—Norman, Plantagenet, Tudor, Stuart, Orange, Brunswick.

They serve as evidence in lawsuits, and perform important functions before Parliamentary Committees on City privileges.

When William the Norman landed at Hastings, he found a William the Norman here before him, safely installed in the office of Bishop of London, on marvellous good terms with his flock, and well disposed to smooth matters for his royal namesake. This circumstance, as I think, contributed very materially to the Conqueror's success, and ensured the safety of London in a time of national convulsion, as evidenced by the following Charter:—

"Willm kyng gret Willm biseop and gosfregth portrefan¹ and ealle tha burhuwar² binnan londone frencisce³ and engliscie freondlice and ic kythe⁴ eow that ic wylle that get⁵ beon callra there⁶ laga weorthe⁷ the gyt wearan on eadwerdes dæge kynges and ic wylle that ælc⁸ cyld beo his fæder yrnume⁹ after his fæder dæge and ic nelle getholian¹⁰ that ænig man eow ænig wrang¹¹ beode God eow gehealde¹²."

This very concise document, which I have divided into paragraphs, is without date, and very insignificant in size; unpunctuated, and almost destitute of capitals; closely written, in clear, sharp characters, of Anglo-Saxon, on a strip of leather or parchment, about 7 in. x 2 in. It has been photostencographed, and a copy is shown in the Guildhall Library, open to any one's inspection. The following free translation is there appended:—

"William the King greets in friendship William the Bishop, Gosfregd the Portreeve, and all the Burghers within London, French as well as English. I make known to you that I confirm you in all those laws which you enjoyed in the time of Edward the King, and I will that each child shall be his father's heir after his father's day, and I will not suffer any one to do you any wrong. God preserve you."

The following version is given as a *literal* translation in Norton's 'Commentaries,' p. 324:—"William the King greets William the Bishop and Godfrey the Portreeve, and all the Burghers within London, French and English, friendly. And I make known to you that I will, that ye be law-worthy, as ye were in the days of King Edward. And I will, that each child be his father's heir after his father's days. And I will not suffer that any man command you any wrong. God keep you."

The following is from Haydn's Dates, p. 446:—"William the Kyng greeteth William the bishop, and Godfrey the portreeve, and all the burgeses within London friendly. And I acquaint you, that I will that ye be all there law-worthy as ye were in King Edward's days. And I will that every child be his father's heir, after his father's days. And I will not suffer that any man do you any wrong. God preserve you."

It will be seen that these authorities differ very materially; and, in order to bring out what I conceive to be the points of difference, I have been tempted to offer the following:—"King William salutes William the Bishop, Geoffrey the Portreeve, and all the Citizens of London, kindly, both French and English. I inform you that all those privileges, which were secured to you in the time of King Edward, shall still be yours. And I declare that a man's own children shall inherit his property. And I will not allow any one to oppress you. God prosper you!"

The real question is, what is the power to be ascribed to the words "*thera laga*"? I take it to mean *their laws, special laws*; internal rules and regulations made by the citizens for their own guidance among themselves; not laws of the realm, but what we should now call *bye-laws* of the City

1. *Portgerefa* = governor of the port.

2. Town-dwellers.

3. Frankish.

4. *Cunnan* = to know; Scottish, *ken*.5. *Get* = yet.6. *Thera* = their, refers to burhuwar.7. Law-worthy is in contrast to out-law; but *laga* here is in the plural = laws.8. Each; Scottish, *ilk*.9. Goods-taker, *Niman* = to take; hence *niminy-twitchet*.10. Scottish, *thole* = endure.11. From *wringan* = to wring, i. e. to put on the screw.12. *Healdan* = to hold.

of London, and that they were to be respected by all in authority.

My object in addressing you is to obtain from the very accomplished Anglo-Saxon scholars who see the *Athenæum* an agreement as to the exact meaning of this ancient and important document.

A. HALL.

LITERARY AND MUSICAL COPYRIGHT PROPERTY.

IN *Macmillan's Magazine* for last month there is an admirable article on 'International Copyright between Great Britain and America.' That article is written by its distinguished author in the form of a letter to an American friend. It most forcibly demonstrates the justice and policy of Copyright property being internationally protected as between England and the United States; and denounces "the present system of legalized robbery on both sides." We entirely agree in the conclusion at which the author has arrived when he says, "now how should these injuries and scandals be prevented? Diplomats will not be able to do much for us, although several of them, yours as well as ours, are men who love literature, and have distinguished themselves in literature. Still we must not look for any signal help from them, unless they are stimulated by the demand of the public on both sides of the water which divides us. It is to that public I would appeal through you; and I believe that if the American authors and the American public would bestir themselves in this matter, they would find that the British authors and the British public would be anxious and ready to co-operate with them, and would force upon governments and diplomatists a due consideration of this important matter."

This great question is of especial interest at the present time, in consequence of opinions and demands put forward by Canada with relation to copyright property in the United Kingdom. It appears that for some time past a correspondence has been carried on between the Canadian Government and the Imperial authorities upon the subject of "Copyright Law in Canada." This "Correspondence" (having been laid before the Canadian Parliament) has been printed and published. It commences with a Resolution of the Canadian Senate (passed 15th of May, 1868) that the Governor-General should be prayed "to impress upon Her Majesty's Government the justice and expediency of extending the privileges of the Imperial Copyright Act, 1847, so that whenever reasonable provision and protection shall, in Her Majesty's opinion, be secured to the authors, *Colonial reprints* of British copyright works shall be placed on the same footing as foreign reprints in Canada, by which means British authors will be more effectually protected in their rights, and a material benefit will be conferred on the printing industry of the Dominion." In other words, this is a modest request that the Imperial Government will promote the further confiscation of British copyright property in Canada, for the nominal benefit of the owners of that property, but for the real advantage of the Canadian printers and publishers!

In order to understand accurately the state of opinion and the objects of the Canadians upon the subject of Copyright, it becomes essential to bear in mind a few leading facts, which shall be stated as briefly as possible. By Earl Stanhope's Copyright Amendment Act, 1842, the copyright of forty-two years to be acquired under that statute extends not only to the United Kingdom, but likewise to the Colonies, and all other parts of the British dominions. Such copyright is the absolute personal property of its proprietor.

Canada being in a very unsettled state at the time, and the British North-American Colonies generally complaining of British copyright books being too expensive, the Imperial Act, 1847, was passed for enabling Her Majesty by Order in Council to suspend the enactments contained in the Imperial Copyright Act, 1842, against the importation into any part of Her Majesty's colonies, &c., of "foreign reprints" of British copyright works. But such Order in Council was not to be made as to any colony, &c., unless, by local legislation, such colony had in the opinion of Her Majesty "made due provision for protecting the

rights of British authors there." All the North-American colonies soon availed themselves of this Act of 1847, and Orders in Council were founded upon them; the rights of British authors "being deemed to be sufficiently protected by an *ad valorem* import duty of twenty per cent. upon the value of the "foreign reprints," that being about one-tenth of the price of the works as published in England!

There appears to have been no debate in either House upon this Act of 1847, and it seems to have escaped all public notice on the part of British authors and publishers during its progress in Parliament. From the time Her Majesty's Orders in Council enabled the colonies to avail themselves of that Act, it has operated as a stimulus and considerable premium to the "legalized robbery" of British copyright property in the United States, and has, practically, given printers and publishers there a monopoly in "foreign reprints" of English books. The Act of 1847 is, therefore, a partial confiscation of those copyrights, which have been acquired in England under Earl Stanhope's Act of 1842, because the colonies have, for the last twenty years, been almost exclusively supplied with English books by United States reprints of those books.

The gross injustice and immorality of not protecting foreign as well as native copyright property has been to some extent remedied by England, France, Prussia, and most of the States in Europe. Her Majesty the Queen has entered into International Copyright Conventions with the above States, and, pursuant to the powers vested in her for that purpose by the International Copyright Act, Her Majesty has likewise made Orders in Council which enable French, Prussian and other aliens, amounting to about one hundred and thirteen millions, to acquire the same protection in respect of their copyrights in works first published abroad, as may be acquired in similar works first published in the United Kingdom. On the other hand, the proprietors of copyright works first published here may (under the conventions entered into by Her Majesty, as above stated) acquire the same protection in the Dominions of the State with whom every such convention has been entered into as if the work had been first published in that State. Thus England, and all the most civilized States in Europe, have frankly admitted and long acted upon the just principle of internationally protecting copyright property.

Now, from 1847 to the time of the civil war in the United States, printing was much cheaper there than in Canada, and the "legalized robbery" of British copyright property was apparently continued by United States publishers without any complaint from Her Majesty's North American subjects. But the civil war rendered printing (as well as every other industry) in the United States much more expensive than it had been previously. In 1867 the "dominion of Canada" was created by the Imperial Act of that year, which united all Her Majesty's North American Colonies. It was then found that printing had become much cheaper in Canada than it was in the United States; and amongst the earliest Acts of the first session of the Canadian Parliament two statutes were passed—one "An Act respecting copyrights"; and the other "An Act to impose a duty upon foreign reprints of British Copyright works." Under the first of these Acts no work of "any person resident in Great Britain or Ireland" is to be entitled to the protection of that Act unless "the same shall be printed and published in Canada." And under the second of the above Acts it is sought to keep alive the injustice of allowing "foreign reprints" to be imported into Canada as a basis for that Resolution of the Canadian Parliament to which we have called attention.

Such are the facts which preceded the Canadian "Correspondence." It commences with the Resolution which, in effect, advocates "the justice and expediency" of enabling Her Majesty's Canadian subjects, at their discretion (and without the permission of the owners), to confiscate the property of authors of British Copyright works upon the terms of the publisher paying such authors a royalty of 12½ per cent. upon the price of the Canadian reprints, that being about one-tenth of

the publication price of the work in England! It appears the "justice and expediency" of adopting this Canadian Resolution has been pressed very strongly upon the authorities at the Colonial Office, and likewise at the Board of Trade, by the Hon. J. Rose, the Canadian "Minister of Finance." He frankly admits that the policy of the Act of 1847 (so far as respects the protection of British authors), has long been an utter failure; that the amount of Duties received for their benefit "is a mere trifle"; and that "it is next to impracticable to enforce the law." These statements are confirmed by a letter, dated June 11, 1868, from Mr. John Lovell (a Montreal publisher) to Mr. Rose, and which appears in the Correspondence. Mr. Lovell says—"At present only a few hundred copies pay duty, but many thousands pass into the country without registration, and pay nothing at all; thus having the effect of seriously injuring the publishers of Great Britain, to the consequent advantage of those of the United States. I may add that, on looking over the Custom-House entries to-day, I have found that not a single entry of an American reprint of an English Copyright (except the Reviews and one or two Magazines) has been made since the third day of April last, though it is notorious that an edition of 1,000 of a popular work, coming under that description, has been received and sold within the last few days by one bookseller in this city."

In support of the Canadian Resolution, the Hon. J. Rose likewise urges the greater cheapness now of printing in Canada than in the United States. Upon this point he is also confirmed by Mr. Lovell, who says, "It is undeniable that Canadian printers would be enabled to comply with the requisite conditions [that is, of paying a royalty of 12½ per cent. to the author], and produce books, thanks to local advantages, at a much cheaper rate than they can be produced in the States, and so bring about a large export business." Mr. Lovell likewise suggests that "it will be a matter of serious consideration whether it is not more desirable for the English publishers to produce copyrights in this country [Canada], independently of the editions emanating from home presses." This last passage in Mr. Lovell's letter affords a clue to the subtle policy of the Canadian Copyright Act, 1868, which appears to be most dangerous as respects the future interests of British authors. Mr. Lovell concludes his letter by, very truly, saying, "As it is, the publishers of the United States are seriously injuring those of Britain and Canada."

This application on the part of the Canadians is answered at considerable length by the Board of Trade; the substance of that answer being "that the question raised is far too important, and involves too many considerations of Imperial policy, to render it possible to comply with that application. My Lords, however, fully admit that the anomalous position of Canadian publishers with respect to their rivals in the United States of America is a matter which calls for careful inquiry; but they feel that such an inquiry cannot be satisfactorily undertaken without, at the same time, taking into consideration various other questions connected with the Imperial Laws of Copyright and the policy of International Copyright Treaties, and they are therefore of opinion that the subject should be treated as a whole, and that an endeavour should be made to place the general law of Copyright, especially that part of it which concerns the whole Continent of North America, on a more satisfactory footing. The grievance of which the Canadian publishers complain has arisen out of the arrangement sanctioned by Her Majesty's Government in 1847, under which United States reprints of English works entitled to copyright in the United Kingdom were admitted into Canada on payment of an import duty, instead of being, as in the United Kingdom, absolutely prohibited as illegal. My Lords would observe, with respect to this arrangement, that it was, in its nature, essentially of an exceptional and provisional character, and one which could not, without seriously compromising the principles of Copyright, both municipal and international, be made the foundation of future colonial legislation."

But this most reasonable and just reply from

the Board of Trade is by no means satisfactory to our Canadian brethren. The correspondence contains a voluminous Report from the Hon. J. Rose upon "Copyright Law in Canada," and which Report is a reply upon the answer above given by the Board of Trade. As in his previous communication, he ignores the injustice of the Act of 1847 as respects the rights of British authors, yet (now that printing is so much cheaper in Canada than in the States) he does not insist that such Act should be repealed, but contends that its "benefits" should be extended to Canada; so that the Canadians may not only supply themselves with reprints of British Copyright works by such a legalized robbery, but likewise, to use Mr. Lovell's words, "bring about a large export business" in copies of that description. In short, the Hon. J. Rose seems quite to have lost sight of the clear right of English authors to give or withhold their consent to their works being reprinted in Canada; although at the same time he admits the Copyrights in such works to be "the absolute property" of the proprietors thereof. Mr. Rose concludes his long argument in favour of the views he advocates by stating "that during the last few months the present subject has been very largely discussed in the leading Journals of Canada as well as at public meetings. The public sentiment throughout the country is, that the privilege asked for is fair and reasonable in itself, and that the granting of it would not only promote the interests of English authors, but give an impetus to the publishing and printing trade and other cognate branches of Canadian industry, and would be calculated to increase the circulation in Canada of the best British works, and to foster the literary tastes and develop the literary talents of the Canadian people."

With this statement before them, it is clear that unless there be some union amongst those who are interested in upholding the rights of British authors and other proprietors of Copyrights in the United Kingdom, those rights are in great danger. The Canadians complain that the Imperial Act of 1847 has become an injury to them; and, upon their own showing, it is also an immense injustice to British authors. It seems evident likewise that so long as such act remains in force, it is much to the interests of the United States printers and publishers that no international Copyright Convention should be entered into between their Government and England or any other foreign country. In justice to all British subjects, as well as to those of the States with whom the Queen has entered into international Copyright Conventions, we therefore submit that the Act of 1847 should now be repealed and Her Majesty's Orders in Council revoked, which have been founded upon that and the Colonial Acts; so that the injustice of allowing the importation of "foreign reprints" into the British Colonies may be terminated.

OUR WEEKLY GOSSIP.

THE Lord Mayor has issued cards for a dinner on Wednesday evening, July 21st, when certain eminent persons are invited "to meet the Council of the Royal Society and the members of the Royal Academy."

Sir Thomas Hardy and Sir William Tite are to be added to the list of eminent men whom the Queen has been pleased to recognize with knighthood. Her sword has never been laid on worthier shoulders. Creations like these restore the rank of knighthood to the high place it used to hold in public estimation.

The Department of Science and Art has resolved that the Universal Art Catalogue shall be completely printed before the 31st of March, 1870. Accordingly *Notes and Queries* has increased the number of pages weekly from four to twelve, and the necessary supplements will be printed and issued by the Department on the completion of Letter C. in *Notes and Queries*. Supplements of D, E, F will be immediately published at the usual charge of Parliamentary papers.

Mr. J. C. Robinson is a candidate for the office of Slade Professor of Art in the University of Oxford.

Mr. George Dennis has, we understand, returned home from his excavations at Sardis.

We hear that Mr. William Morris has determined on publishing a further portion of his poem, 'The Earthly Paradise,' in November, instead of delaying it till the whole of the work is completed. The volume to be published in November will comprise the tales for Autumn; and we understand that the final volume of tales for Winter will follow in May next.

The British Association are to receive during their meeting at Exeter a report from one of their committees on the deficiency of means for scientific education in this country; and it is thought that they will memorialize the Government to inquire into the subject. Of course the memorial will contain particulars of what the Government does for science (for it does something), and to these may now be added the annual grant to the Institution of Naval Architects. The nine volumes of Transactions published by the Institution may be taken as a proof that the bounty will be well spent. We notice that the Council invite papers on composite shipbuilding—on economy of fuel (of course in steamers), on the application of steel instead of iron in shipbuilding, and on iron and steel masts and yards. These are good practical subjects, such as should conciliate even the Lords of the Admiralty and the Chancellor of the Exchequer.

Six and three quarter million pounds sterling is a good round sum; but that is the sum which the Postmaster General asks Parliament to grant for the purchase of the electric telegraphs of the United Kingdom. In return he holds out a fair prospect of profit, a promise of cheap messages, quick delivery, and a much greater number of offices than at present. The profit is to come as surplus revenue, of which, at the end of the first year, there will remain 77,000*l.* after paying interest on the purchase money. We hope no mistake has been made in the calculations, and that the expectations of the "department" will be realized. If telegraphic business increases in proportion, as it has in some continental states, the 77,000*l.* surplus of the first year ought soon to be doubled.

William Jerdan, a veteran critic and writer, died last week at his residence, near Bushey Heath, at the ripe age of eighty-eight. He was for many years editor of the *Literary Gazette*. Ten or twelve years ago he published, in several volumes, his 'Autobiography,' and he has still more recently issued a volume of reminiscences called 'Men I have Known.' Mr. Jerdan will be remembered in political history as the person who seized Bellingham, the assassin, in the lobby of the old House of Commons.

The Richmond Theatre is probably the oldest "play-house" now standing in England. Its brief summer-season this year has excited the attention of all who are interested in the progress of the drama. It is the third house which the little town has possessed, and is but slightly changed since it was first opened above a hundred years ago. The original stage-doors remain, and the house, which was built on the model of Old Drury, is the most convenient for the public of all provincial theatres of its size. In 1802 the King, Queen, and the princesses were present at the performances. The stage used to be supplied by the best of the pupils from Tottenham Street (now the Prince of Wales's Theatre); but its prosperity must have varied, for the "Royal Richmond" had thirty-seven managers in thirty-nine years. Mrs. Abington, Mrs. Jordan, and later, the elder Mathews, reckon among some of the distinguished players who have figured on this capital stage. The latest were the Mr. and Mrs. Rousby who were misnamed *Roxby*, in our notice of them, last week.

At the last meeting of the Geological Society a paper by Mr. Whitaker was read "On the Connexion of the Geological Structure and Physical Features of the South-east of England with the Consumption Death-rate," in which a fact long insisted on by sanitary reformers was established from the geological point of view. In fifty-eight registration districts of Kent and Sussex consumption most prevails where the soil is wet. This result,

however, does not depend entirely on the stiffness or porousness of the soil, for it is modified by slope and elevation. It has long been remarked in Devonshire that consumption prevails in the valleys and not on the hills. Is it quite certain that the hollows are warmer than the heights? The country-folk round about Haslemere all declare that the cottages on the hills are warmer than those in the valleys; and the same testimony may be heard in other parts of England.

Some time ago we remarked on the Statistical Society resuming their labours in reference to the Census. We are glad to learn that they have now named a committee, which may be useful in sifting and examining suggestions from the public, on an occasion which embraces the census of the possessions of the English race, under the auspices of England and the United States, in the several regions of the globe.

A controversy which has for some time occupied the members of the Newspaper Press Fund is to be decided at the annual meeting on the 31st. Hitherto the qualification for membership has been based on a literary standard; and while a casual reporter could become a member, proprietors and managers of mechanical and trade departments could not. It is now proposed to admit proprietors and managers.

At the recent matriculation examination conducted by the University of London there were 560 candidates, of whom only 216 passed, that is to say, more than three out of five failed. This seems to show either that the examination was unduly severe, or that the candidates were remarkably deficient.

The Cambridge examination of women above the age of eighteen took place last week. At Leeds fifteen candidates presented themselves, and are said to have thoroughly enjoyed the work. Whether the examiners are satisfied will not be known for about a month.

The Commissioners of the Exhibition of 1851 are engaged in maturing the details of a system of annual international exhibitions, which will embrace several new principles. The exhibitions will be of objects selected beforehand for their merits, like the pictures, &c. at the Royal Academy. The exhibitions will be choice rather than great. The classes of industrial objects to be admitted each year will be different: only about three classes at each exhibition. Well-finished galleries of a permanent character are to be erected at Kensington, overlooking the Royal Horticultural Gardens and connected with the Albert Hall.

The Council of the Institution of Civil Engineers have awarded the following premiums:—A Telford Medal, and a Telford Premium, in books (to consist of a complete set of the publications of the Institution) to M. Jules Gaudard, Lausanne, for his paper 'On the Present State of Knowledge of the Strength and Resistance of Materials,'—A Telford Medal, and a Telford Premium, in books, to W. Shelford, for his paper 'On the Outfall of the River Humber,'—A Watt Medal, and a Telford Premium, in books, to Z. Colburn, for his paper 'On American Locomotives and Rolling Stock,'—A Telford Medal, and a Telford Premium, in books, to T. N. Kirkham, for his paper, 'Experiments on the Standards of Comparison employed for Testing the Illuminating Power of Coal Gas,'—A Telford Medal, and a Telford Premium, in books, to J. Ellacott, for his 'Description of the Low Water Basin at Birkenhead,'—A Telford Medal, and a Telford Premium, in books, to Prof. D. T. Ansted, for his paper 'On the Lagoons and Marshes of certain parts of the Shores of the Mediterranean,'—A Telford Premium, in books, to William Henry Wheeler, for his 'Description of the River Witham and its Estuary, and of the various Works carried out in connexion therewith, for the Drainage of the Fens and the Improvement of the Navigation,'—A Telford Premium, in books, to James Robert Mosse, for his paper 'On the Mauritius Railway, Midland Line,'—A Telford Premium, in books, to Imrie Bell, for his paper 'On Sinking Wells for the Foundations of the Piers of the Junna Bridge, Delhi Railway,'—A

Telford Premium, in books, to John Milroy, for his 'Description of Apparatus for excavating the Interior of, and for Sinking, Iron Cylinders,'—A Telford Premium, in books, to Samuel Parker Bidder, Jun., for his paper 'On Machines employed in Working and Breaking-down Coal, so as to avoid the Use of Gunpowder,'—A Telford Premium, in books, to Charles John Chubb, for his paper 'On Coal-getting Machinery as a Substitute for the Use of Gunpowder,'—The Manby Premium, in books, to David Marr Henderson, for his paper 'On Lighthouse Apparatus and Lanterns.'

It appears from the Report of the delegates appointed to superintend the working of the statute relating to non-collegiate students at Oxford, that sixty-one passed the matriculation examination. Of these one has since died, another has left the University, and sixteen were received from colleges or halls by migration, so that the number really added to the University was forty-three. The lectures at University, Oriel and Queen's Colleges were open to them, and they are reported to have made good use of their opportunities, and in every respect to have conducted themselves well. The delegates hope the exhibitions in the gift of the London companies will before long be open to them as well as to members of colleges and halls.

A MS. of some interest to collectors occurs in Mr. Corser's next sale. It has at the end, on three leaves, written soon after 1400 A.D., a copy of Wycliffe's second tract on the Pater Noster, which the late Canon Shirley assigned to the great Reformer because it was found in a volume of his sermons at West Park. The preamble is certainly Wycliffite, and does not spare the doctrine of the fiend, that the Gospel should not be written in English, or preached. Mr. Shirley supposed the West Park copy to be unique, but Mr. Bond has pointed out a second in the Harl. MS. 2398, which also contains copies (unnoticed by Mr. Shirley in Nos. 24, 36), of two other tracts of Wycliffe's, on 'Wedded Men' and 'The Short Rule of Life.' The first treatise in Mr. Corser's MS. is Hampole's 'Pricke of Conscience'; and this copy (written shortly before 1400) contains not only the long insertion of Latin prose and English verse in Book VI. (after l. 6,894, ed. Morris) that the Ashmole MS. 60. contains, with its 'remarkable invective against bad clergymen,' but has also another long insertion of nearly five double-columned folio leaves in the Prologue, after l. 192, of Mr. R. Morris's edition. Further, Mr. Corser's MS. turns the last part of Book V. of Mr. Morris's edition, l. 6,346-6,409, with additions, into an Eighth Book of the poem, the original having only seven books. The last two alterations are, so far as we yet know, peculiar to this MS.; but the dialectal words are much altered from their original Northern, and the readings are not good. Of the second non-Hampole version of the 'Pricke of Conscience,' whose first line ends with 'heaven' instead of 'Almighty,' there are three copies in the British Museum, besides the three noticed at Oxford by Warton; while the Museum has also one north-dialect copy of the Hampole version of the P.C. altered by John de Degby, or John de Wageby, monk or scribe of Fountains Abbey. Of this an account was published in 1816, as 'of a MS. of ancient English poetry, entitled 'Clavis Scientie, or Bretayne's Skyll-kay of Knawing.' We wish the Early English Text Society, or the Roxburghe Club, would print these other versions of this popular old poem, and give us a full account of their differences.

A History of the ancient Hall of Samlesbury, in Lancashire, with an account of its earlier lords from the pen of Mr. James Croston, of Winchester, will shortly be issued from the Chiswick press. The work, which will contain several photographic views by Mr. Brothers, F.R.A.S.; illustrative of the more remarkable architectural features of the mansion, will also include much valuable information relating to the manor, derived from the Court Rolls and other authentic records not hitherto made public, which have been obligingly placed at Mr. Croston's disposal by the present owner of the hall and manor of Samlesbury.

Twenty days from San Francisco to London may be looked upon as quick travelling, yet it has been accomplished by sending gold direct from California to the Bank of England. Of course it crossed America by railway and the Atlantic by mail steamer; so that now within three weeks a man may dine in Liverpool and in "Frisco," as the Californians call it. Migration and emigration will both be facilitated by the railway, and before many years are past there will be a succession of cities, towns and villages along the line with a surprising intermixture of inhabitants. Among them will be a large proportion of Orientals. In 1866, 2,300 Chinese and Japanese transferred themselves to California; in 1868 the number rose to 10,000, and this, as is expected, will be greatly exceeded in the present year, for the yellow men are in request as labourers. There has been some talk of introducing them into the Southern States from Tennessee to Texas, where they would supplement or supersede the negroes. American labourers are described as less trustworthy than the Chinese; hence there seems no reason why the Celestials should cease swarming across the Pacific to California. Will they eventually absorb or be absorbed by their neighbours? And it is worthy of remark that the reluctance of Chinese women to cross the sea appears to be overcome, for 1,250 were landed at San Francisco one day in June last.

An important book, which has already raised a controversy among the writers on our early dialects, will be issued by the Early English Text Society next year,—a long alliterative romance of the Fall of Troy, translated from Guido di Colonna. Mr. R. Morris finds in it all the distinctive marks of the West-Midland dialect that are in his 'Early English Alliterative Poems,' one of which Mr. George Macdonald has sketched for modern readers in his 'England's Antiphon.' On the other hand, Mr. D. Donaldson, one of the editors of the Troy-Book,—Mr. G. A. Panton being the other,—maintains that it is by the same Scotch writer as the alliterative romance of 'Morte Arthure,' Huchoewne, who also wrote the 'Pistill of Sweet Susan,' the 'Awntyrs of Arthur,' and 'Golagros and Gawane.' Mr. Donaldson founds his belief on the extraordinary identity of phrase, word and swing of metre in these different works, which is certainly curious. Irving identifies Huchoewne with Sir Hugh Eglinton. We should like to see him firmly set up as a Scotch author; but the grammatical forms of the Troy-Book hardly allow of the supposition that a Midland scribe can have copied a Scotch poem.

The sale of the library of the late Lord Farnham was concluded last week by Messrs. Sotheby, Wilkinson & Hodge. The following are selected from among the more important lots. Cuvier's Animal Kingdom, 16 vols., 17l. 5s.—Dibdin's Bibliotheca Spenceriana and Aedes Althorpianæ, 7 vols., 14l. 5s.—Dibdin's Bibliographical Decameron, 3 vols., 11l. 5s.—Dibdin's Antiquarian Tour in France and Germany, 3 vols. 8l. 15s.—Dibdin's Tour in England, 2 vols. 4l. 4s.—Maria Edgeworth's Memoir, 3 vols., 5l.—Chronicles of England, Scotland and Ireland, 13 vols. 11l.—Les Français peints par eux-mêmes, 8 vols., 4l. 15s.—Gentleman's Magazine, from the Commencement to 1868, 32l.—Bibliotheca Grenvilliana, 3 vols., 6l. 2s. 6d.—Grimm's German Popular Stories, plates by Cruikshank, 4l. 12s.—Grote's History of Greece, 12 vols., 7l. 14s.—Hood's Comic Annual, 10 vols., 4l. 14s.—Howitt's State Trials, by Jardine, 34 vols., 13l. 15s.—Encyclopædia Britannica, 21 vols., 22l.—Faber's Origin of Pagan Idolatry, 3 vols., 5l. 2s. 6d.—Keating's History of Ireland, 4l. 4s.—Jameson's Sacred and Legendary Art, 4 vols., 4l. 2s.—Lowe's British and Exotic Ferns, 8 vols., 3l. 4s.—Macgillivray's History of British Birds, 5 vols., 3l. 13s.—Madden's United Irishmen, 2l. 5s.—Nichols's Library Anecdotes, 18 vols., 10l.—Complete set of the Percy Society Publications, 20l.—Nichols's Progresses, 7l. 12s.—Paleontographical Society's Publications, 20 parts, 15l. 5s.—Palgrave's Rise and Progress of the Commonwealth, 2 vols., 5l. 5s.—Retrospective Review, 16 vols., 7l. 12s. 6d.—Scott's Waverley Novels, Abbotsford Edition, 12 vols.

9l. 15s.—Smith's Catalogue Raisonné, 5l. 7s. 6d.—Sowerby's Mineral Conchology, 6 vols., 12l. 5s.—Shakespeare's Works, Halliwell's magnificent Edition, 16 vols., folio, 67l.—Yarrell's British Birds and Fishes, 6l.—Ware's Works concerning Ireland, 5l. 11s.—Bright (J. B.) The Brights of Suffolk, privately printed at Boston, U.S., 1858, 25l.—Anselme, Histoire Généalogique de la Maison Royale de France, 9 vols., 13l. 10s.—Berry's County Genealogies, 8 vols., 13l. 5s.—Malbrancq de Morinis et Morinorum Rebus, 3 vols., 6l. 6s.—Lyndsay's Booke and Register of Armes (edited by Laing), 8l. Total, 2,168l. 7s. 6d.

ROYAL ACADEMY OF ARTS.—THE EXHIBITION IS OPEN DAILY, from 8 A.M. to 7 P.M. Admission, One Shilling; Catalogue, One Shilling; until Saturday, the 24th of July. From the 25th to the 31st of July, the Exhibition will remain open each day till dusk. Admission, Sixpence; Catalogue, Sixpence. N.B. The Exhibition WILL CLOSE on SATURDAY, the 31st of July. There will be no Evening Exhibition in the present year. JOHN FRESQUET KNIGHT, R.A., Secretary.

The SOCIETY OF PAINTERS IN WATER-COLOURS.—THE SIXTY-FIFTH ANNUAL EXHIBITION WILL CLOSE on SATURDAY NEXT, July 24th, 5, Pall Mall East, from Nine till Seven.—Admission, 1s.; Catalogue, 6d. WILLIAM CALLOW, Secretary.

The INSTITUTE OF PAINTERS IN WATER COLOURS will SHORTLY CLOSE their THIRTY-FIFTH ANNUAL EXHIBITION, OPEN at their Gallery, 33, Pall Mall. JAMES FAHEY, Secretary.

GUSTAVE DORÉ.—DORÉ GALLERY, 35, New Bond Street.—EXHIBITION of PICTURES, OPEN DAILY, at the New Gallery, from Ten to Six.—Admission, 1s.

GERMAN GALLERY, 168, New Bond Street.—A SERIES of large PICTURES, the Seven Churches of Asia (wonderfully illustrating the fulfilment of the Revelation of St. John), and other Eastern subjects, painted by A. Svoboda during his Travels in Asia.—Admission, 1s.

ROYAL POLYTECHNIC.—Professor Pepper's Lecture 'On the Great Lightning Indicatorium,' as delivered before their Royal Highnesses the Princesses Louise and Beatrice, Daily, at a Quarter to Three and Half-past Seven.—'Robin Hood' and 'Aladdin,' musically treated by George Buckland, Esq.—'Astro-Microscope.'—Woodbury's 'Photo-Relief Process.'—Doré's Pictures of 'Elaine.'—Stokes on Memory.—At the ROYAL POLYTECHNIC.—One Shilling.

SCIENCE

The Old-Northern Runic Monuments of Scandinavia and England, now first collected and deciphered. By George Stephens, Esq. Part II. With many Hundreds of Fac-similes and Illustrations. (Köbenhavn (Copenhagen), Michaelssen & Tille; London, J. R. Smith.)

THE importance of the Stone memorials of various countries, as affording authentic and valuable sources of historical knowledge, is becoming more and more fully acknowledged. During the last few years the lapidary inscriptions of India and Palestine have been carefully investigated, and many hundreds of those of the latter country are at the present moment in preparation for publication. In our own country the early carved and inscribed stones of Scotland have been most beautifully illustrated by Mr. J. Stuart in two splendid folio volumes, issued by the Spalding Club; whilst Sir James Simpson has, with wonderful perseverance, collected and published the very numerous mysterious rock-markings of Scotland and the north of England, to which attention has only been very recently directed. In Ireland the magnificent crosses and other early Christian stones have been published by Mr. Henry O'Neill, whilst the simple inscribed stones (of which a few were illustrated by Mr. Petrie in his work on the Round Towers) are at the present moment in process of preparation for publication by competent Irish antiquaries. Those of Wales have also been gradually illustrated in the pages of the 'Archæologia Cambrensis,' but those of England (and they are very numerous) still require a monographer. A careful summary of those already published is given in the first volume of the 'Concilia,' recently published by Messrs. Haddon & Stubbs. The magnificent 'Roma Sotterranea' of De Rossi is, for the first time, making us acquainted, in a satisfactory manner, with the lapidary inscriptions of Early Roman Christianity, and the

stones of a corresponding period in France have lately been published.

These stones possess, in addition to the mere historical fact to which each refers, a variety of claims upon the attention of the student. The paleographic characters of the letters, the language adopted, the Christian symbols carved on many of them, and especially the different modes of ornamentation adopted, bring them within the range of lovers of art as well as of the literary student.

In the *Athenæum* of the 3rd of August, 1867, we brought the first volume (or part) of this work under the notice of our readers. That part contained only 360 pages; whereas the second and concluding part is so extensive that it has been necessary to arrange the work for binding as two volumes. This part, dated, in the quaint spelling of Mr. Stephens, from "Cheapinghaven, Denmark" (i.e. Copenhagen), contains a long "Foreword" (or Preface), in part of which the author replies at great length to the attacks which have been made against his system of interpretation by Dr. L. F. A. Wimmer and Prof. Bugge. Here the peculiarities of the writer appear in their fullest extent: his detestation of German politics, his phonetic system of spelling many words, his love of old folk words in preference to their modern or Latinized forms, and his extreme verbosity. The following passage gives a fair example of these oddities:—

"One of the greatest linguistic discoveries in modern times is the *law of sound-change* in certain given dialects or languages at certain given periods. This was the grand find of the immortal Rask; but it was stolen from him (I beg pardon, 'annext') by Jacob Grimm, and now runs the whole world round as 'Grimm's law.' Like all other things, it is admirable when used, hurtful when abused. First, its limits must be ascertained by facts, all exceptions and strange anomalies (and there are many such) noted; secondly, it must only be applied to known and locally-fixed tungs. We must remember the great number of modified and transition and sister dialects, offering many differences, which have *perisht*; and the thousands of local words and branching word-forms, which have *likewise perisht*. But the German philological school has of late years carried this sound-system to extreme lengths. They have begun to dissect and probe and construct so minutely as often to lose the substance for the shadow, not to see the wood for trees. They have often applied 'laws of grammar and sound' to races and dialects and times of which they know *absolutely nothing*; and they have often forgotten that the great populations are not school-taught, frequently speak in local ways not admitted by the book-dialect,—the book-people, in fact, calling these ways 'barbarisms,' and often not understanding them,—and that, when they write, the populations seldom spell according to any accepted code, but try as well as they can to spell as they talk, more or less phonetically. We need not go far to prove this. We have the proof in ourselves, in our own families, in fifty out of every hundred partially 'educated' men, in ninety out of every hundred partially 'educated' women, in every manuscript, in every churchyard, in every street which has signs and writing-boards."

The following observations on the relative value of the text of the Mæso-Gothic versions of the Gospels of Ulfilas merit attention:—

"We hear a great deal about Mæso-Gothic (one known Gothic dialect out of fifty unknown) and about the gospel-books of Ulfilas. Now, when a Bishop or a Church publishes a Bible translation or a Prayer-Book or a Psalter, when a King or State publishes an Act or law-code,—does any reasonable man dream that more than a very few, a greater or less minority, speak exactly the same language as is then adopted in that Bible or Prayer-Book, or Psalter or Law-Book? Is it not *known to all men* that such a first text is only a more or less happy adaptation and combination? Are we not

all aware that thousands or millions of men, women and children, according to the size of the State, very imperfectly understand the book so issued, and still more imperfectly speak the language there written? Scholars often treat the Bible-texts of Ulfilas as if they were a magical fetish. When Ulfilas gave out his Bible to the many warlike 'folks' more or less under his leading, how many, what exact proportion, of those thronging thousands actually spoke 'grammatically and correctly and uniformly' the language thus submitted to them? And so in all times and in all lands. Still more in times and lands with no literature: there the diversity of course spreads widest."

And he illustrates these remarks by stating that, in a single district of Sweden, Upland, the common word *stone*, whose usual and orthodox Swedish form, *sten*, is carved in twenty-eight different ways on the old grave-stones of that district. We cannot, however, agree with our author that many of these variations are not simply errors of the stone-carver. We know, indeed, as a case in point, that some centuries ago persons wrote their own names in several different ways; whilst we cannot believe but that they pronounced them uniformly.

The great charm of the volume before us, however, consists in the very careful delineation of the many Runic objects which are here brought together. These figures are executed in chemotype, a process which, we believe, is unknown, or at least unused, in this country, but which combines the delicacy of metal-engraving with the facility of working wood-blocks in the text. We can bear personal testimony to the extreme truthfulness of the figures here published, having ourselves examined many of the original objects here figured. The materials brought under contribution are very various, and consequently offer a wide interest to the archaeologist, consisting of standing stones, inscribed rocks, wooden pillars, bundles of arrows, axes, knife handles, shield bosses, swords, sword hilts, sword-sheath clasps, spear heads, lids, pigs of metal, planes, staves, amulets of bone, echinite, stone and bronze finger-rings, arm or neck rings, diadem rings, brooches, caskets, combs, horns, bracteates, wooden coffins (the coffin of St. Cuthbert at Durham), Christian slab stones, Christian stone crosses, alms dishes, bells, fonts and rune clogs (stave almanacs). We are surprised, in the account of the last-mentioned objects, to find no notice of the Bologna almanac described by Dr. Frati, whose work we reviewed in connexion with that of Prof. Stephens. Neither do we find any notice of Lord Lonsborough's leaden book-cover, with its Runic and Anglo-Saxon inscriptions; nor of the curiously-ornamented Runic stone, found, some years ago, in digging the foundations of one of the gigantic warehouses near St. Paul's Cathedral, London, described and figured by Prof. Westwood in the *Journal of the Archaeological Institute*.

The old Northern stones, and other Runic objects found in this country, are some of the most remarkable of the objects described by Prof. Stephens, who has not contented himself with reproducing the figures of several of them given by previous authors, but has had casts and photographs made of them expressly for his work. We find here the Aldborough (Yorkshire) circular inscription,—the Sandwich stones, now in the Canterbury Museum,—the hilt of an iron sword, with Runic inscription, found at Gilton, Kent,—the bronze finger-ring, found, in 1849, at St. Andrews, Fife,—the Truro pig of tin, the Runic inscription much broken, at Bakewell, Derbyshire,—the Lancaster cross,—an ivory casket, supposed Northumbrian, in the Ducal Museum, Brunswick,—Ælfrith's brooch, described from Mr. Kemble's MSS., but of which

the present ownership is unknown,—a beautifully-ornamented Runic brooch, probably of English make, found in Scania,—the Collingham cross, of the inscription of which a different reading is given from that of Mr. Haigh,—the Hartlepool crossed tombstones,—the Bewcastle cross,—the Ruthwell cross, of which a very long account is given, and on which the author has had the good fortune to find, as he asserts, inscribed, on the top broken piece, the words CADMON MÆ FAUPEO (Cadmon me made); identifying the name of the maker of this wonderful stone with Bede's Cædmon, the first English poet, and prototype of Milton,—the Faltstone (Northumberland) grave-stone,—the Alnmouth cross, belonging to the Duke of Northumberland,—the ring of Æthred,—the Dewsbury broken-cross stone,—the Runic stone in the Dover Museum,—the Hackness (Yorkshire) stone,—the Irton (Cumberland) cross,—the singular Northumbrian casket, lately presented by Mr. Franks to the British Museum,—the Irish, or Northumbrian, casket, in the Copenhagen Museum,—the Wycliffe (Northumberland) stone,—the Monkwearmouth (Durham) stone,—the Coquet Island ring,—the Chertsey dish,—the Hoddam (Northumberland) and Leeds crosses,—the Bridekirk font,—and several rings, with Runic inscriptions, found in different parts of England.

The account of the very numerous gold and silver bracteates, with Runic inscriptions, is also very detailed, and is beautifully illustrated with figures printed in gold and silver. English archaeologists are, therefore, under a deep debt of gratitude to Prof. Stephens for so elaborate an illustration of many of the most interesting of our early Art-treasures, which are here most worthily published, in a style which does equal honour to the author, the artists and the printers of the book, which fairly takes its stand with Mr. Stuart's magnificent volumes above alluded to.

SOCIETIES.

GEOLOGICAL.—June 23.—Prof. T. H. Huxley, President, in the chair.—Messrs. G. H. Wollaston, R. Pearce, R. Moreland, jun., J. N. Shoolbred, F. Gillman, and R. Abbey, were elected Fellows of the Society. The following communications were read:—"On two New Species of *Gyrodon*," by Sir Philip de Malpas Grey Egerton, Bart.,—"Note on a very large Saurian Humerus from the Kimmeridge Clay of the Dorset coast," by Mr. J. W. Hulke,—"Note on some Fossil Remains of a Gavial-like Saurian from Kimmeridge Bay, establishing its Identity with Cuvier's 'Deuxième Gavial d'Honneur' and with Quenstedt's *Dakosaurus*," by Mr. J. W. Hulke,—"On the Geology of a Portion of Abyssinia," by Mr. W. T. Blanford,—"On the Graphite of the Laurentian of Canada," by Prof. J. W. Dawson,—"On the Correlation, Nature and Origin of the Drifts of North-west Lancashire and Part of Cumberland," by Mr. D. Mackintosh,—"On the Connexion of the Geological Structure and Physical Features of the South-east of England with the Consumption Death-rate," by Mr. W. Whitaker,—"On the Volcanic Phenomena of Hawaii," by the Rev. C. G. Williamson: communicated by Sir R. I. Murchison, Bart.,—"Notes on certain of the Intrusive Igneous Rocks of the Lake District," by Dr. H. A. Nicholson,—"On the Fossil Myriopods of the Coal-formation of Nova Scotia and England," by Mr. S. H. Scudder: communicated by Sir Charles Lyell, Bart.,—"On the Geology of the Country surrounding the Gulf of Cambay," by Mr. A. Rogers,—"On a new Acrodont Saurian from the Lower Chalk," by Mr. J. W. Mason,—"and 'Rodentia of the Somerset Caves,' by Mr. W. A. Sanford.

ARCHAEOLOGICAL INSTITUTE.—July 2.—Lord Talbot de Malahide in the chair.—The Rev. G. Chester made some remarks upon two cases of shell and other implements from the West India

Islands, which he exhibited, together with a painting and Roman bust obtained in Italy.—General Lefroy commented on a photograph from a fresco at Lacerto, which he exhibited. It represented a siege in the year 1343, in which hand-guns were used on both sides; while in the foreground a bombard of ten or twelve inches calibre was directed against a castle. The painting had been brought to notice by Capt. Angelucci, a Piedmontese officer, who had published a valuable volume of 'Monumenti Inediti' relating to fire-arms.—Lord Talbot gave an account of his examination of some Megalithic antiquities in France and Spain. Before concluding, he spoke of the Roman remains in Spain, of the museums there, and of the progress of archaeological research in the country.—Mr. G. Bohn directed notice to six pictures of sacred subjects, by Masaccio and other early masters, exhibited by him.—Mr. Oldfield gave an 'Account of the Present Condition of the Monument of Henry the Seventh in Westminster Abbey, and Remarks on the Operations now in progress upon it.' Commencing with some general remarks upon the royal monuments in the Abbey, and especially in reference to the tomb of Margaret Beaufort, Mr. Oldfield spoke of its disfigured condition by dirt and neglect till very recently. Giving an historical summary relating to the Beaufort monument, he described it as it left the hands of Torregiano. The murky atmosphere of London had completely hidden the gold emblazonment of the copper figure. Gold, it was well known, had no patina, and should always be bright. The figure had simply been brought back to the appearance it was always intended to have, and some necessary repairs had been done with great caution. Mr. Oldfield then spoke of the details of the work of Henry the Seventh's tomb, and of the ill effects of the use of so corroding a metal as iron in the ties and bonds of the structure. Much of the work was split and otherwise injured by this cause. Copper would be substituted for iron in such cases, and the decay of the work arrested. Great caution had been used in all that was done, and would be in what was intended to be done. The Dean of Westminster thought the result quite justified the operations upon the tomb of Margaret Beaufort. Great care had been taken, and many beauties in a fine work of art had been displayed for the first time to the present generation. It was consoling to have the support of Her Majesty's Chief Commissioner of Public Works sharing the responsibility of these proceedings with him. The two duties of showing and preserving the monuments were difficult to combine.—The Very Rev. Canon Rock gave some 'Observations on Ecclesiastical Symbolism exemplified in an Orphrey of English Needlework lately exhibited by Miss Maitland.' This fine piece of embroidery was the earliest "Jesse" tree he had seen, and was full of most curious symbolism from beginning to end. It was as early as the reign of Henry the Third or Edward the First.—Mr. Henderson exhibited nine fine specimens of "Rhodian" ware; and Mr. Mackeson sent a Chinese seal of red cornelian that had been found at Hythe.

ENTOMOLOGICAL.—Mr. F. Smith, V.P., in the chair.—Mr. A. Müller was elected a Member.—Mr. C. Barclay gave an account of the damage done to the sugar plantations in Mauritius by a species of *Coccus*.—Mr. J. Weir exhibited a gigantic tick found on a Greek tortoise.—The Chairman exhibited a living male of the field cricket, *Acheta campestris*; specimens of *Pisodes notatus* from Bournemouth; and a coloured drawing of the luminous larva, supposed to be a *Pyrophorus*, which was shown at the previous meeting, and which in the opinion of Dr. Candèze was clearly referable to the Elateridae.—Mr. Pryer exhibited *Eupithecia togata*, captured this season.—The Hon. T. De Grey exhibited three specimens of *Cosmopteryx orichalcea* from Wicken Fen, Cambridgeshire; and six of a moth bred in April from beech, which was held by Prof. Zeller to be a dark variety of *Carpocapsa Juliana*.—Mr. Wakefield stated the results of his collecting in New Zealand; but unfortunately the whole of his collection perished by the burning of the ship in which it was being brought to England.—The Secretary read a letter

from Mr. C. A. Wilson, of Adelaide, giving an account of the habits of *Peragria tricolor*.—The following papers were read: 'Notes on Eastern Butterflies' (continuation), by Mr. A. R. Wallace, —and 'On the Australian Species of *Tetracha*,' by Mr. E. Brown.

MEETING FOR THE ENSUING WEEK.
Tues. Horticultural, 3.—General Meeting and Lecture.

FINE ARTS

Arms and Armour in Antiquity and the Middle Ages; with a Descriptive Notice of Modern Weapons. Translated from the French of M. P. Lacombe, with Additions. By Charles Boutell. Illustrated. (Cassell, Petter & Galpin.)

THE first thing we look for in a publication with Mr. Boutell's name on its title-page is a good index. Many capital compilations by him have been meritoriously distinguished in this respect; as books of reference these have deserved and their author has received the gratitude of countless students, who readily found facts and illustrations such as might, if not so indexed, have cost hours of labour to discover. Accordingly we turned to the end of this nicely got-up volume with confident expectation of finding those friends in need, double, if not triple, and analytical indexes. To our disappointment there is not even the pretence of one poor table of proper names, such as commonly does duty for an index in unscholarly or catchpenny books. At the beginning is a meagre table of contents, and an ample list of illustrations; the latter, of course, serves as an advertisement. We should probably be unjust in refusing credit to the translator for good intentions and a wish to continue wise practices. The defect of his present issue is the less tolerable, inasmuch that the publishers got its text without paying for its primary production, and borrowed even the woodcuts from the French original. The cost of a good index would have been repaid shortly and continuously by the sale of the book; the cover is tasty, but not admirable; the expense of producing it would surely have paid for an index such as one of those which have enriched the author's books on Heraldry and Monuments. This cover makes the book look well, and that may be enough for the publishers' aim, if not for the buyers' and for our purposes.

The translator warily says that this issue comprises a version of M. Lacombe's manual; it has received his own attention in parts of the subject which that writer's notorious predilections for classical and renaissance Art, or rather his neglect and ignorance of the intervening mediæval phase of design, had caused to be almost worthlessly treated in the French text. How M. Lacombe contrived to reconcile the logic of his taste in these matters of predilection is more than we can divine. As armour, weapons offensive and defensive, the productions of the renaissance period are simply ridiculous; the manufacture by children of mud-pies and cakes is not more deceptive than the caprices in armour with which the artists (?) of Italy and France amused the whims and flattered the vaingloriousness of such champions as Francis the First and the harmless Italians of his day. Don Quixote's helmet was a masterpiece of honesty and trustworthiness to the baby's toys of the renaissance warriors, which, generally speaking, were as vicious in Art as they were worthless in service. They are utterly opposed to the true and beautiful armour of classic antiquity, of which even the most ornate Roman specimens were always serviceable, and of which

also a Greek soldier's costume of defence, even more than his arms of offence, was never unworthy of that noblest artistic inheritance of his people which caused all he wrought and almost all he thought to be instinct with beauty that is unchallengeable and pure, because it never fails in logic, and is ever obedient to the law of service, which in this matter is the law of honour.

It is characteristic of renaissance armour of the costly sort that attractiveness and show in decoration, rather than grace of contour and elegance of outline, the noble qualities of the matter, should be found in all its examples; common renaissance armour was clumsy and rude, less beautiful than common mediæval armour. The former effect might have been anticipated by those who know that the thing itself was an anachronism and a sham, and like all such failed in respect to true art. On the other hand the weapons of this period, such as rapiers, daggers and bucklers, the peculiar armour of the time, are often masterpieces of beauty and perfect in serviceableness; few weapons approach in grace the evil-looking, vindictive Italian rapier, that serpent among swords. It was as apt as it was beautiful, and so serviceable against its like and the defensive garments of its day that probably nothing surpasses it in these qualities. Inasmuch as it is serviceable, it is never merely ornate; the finest finishing of the shell or guard did but add serviceableness to the weapon it decorated. In short, the invention of gunpowder made armour vain, and in consequence changed the character of weapons from those which were fitted to break up plates or penetrate mail and cut or stun the wearers, to such as would by means of sharp points pierce woven garments and in skilled hands elude the bucklers and fencing of antagonists. Ornate renaissance armour ought not to be included in a work on true weapons of offence and defence: the subject should be dealt with in treatises on bad art, and the examples relegated from Armories to the "cabinets of the curious."

Among the noblest specimens of defensive armour the world has known are the Assyrian helmets and swords, to which, we think, Mr. Boutell does scant justice. We find he says nothing of the arms and armour of that nation of magnificent soldiers, the Egyptians, although abundance of material exists for the subject; and, if art has anything to do with its purpose in producing this book, it would be hard to find more elegant weapons than those which served the dwellers by the Nile: their bows—mighty bows they must have been; their arrows, with heads of perfect grace; their javelins, which were models. Among the finest of martial sights must have been that of an Egyptian army on parade or marching. Their chariots, beautiful in themselves, nobly horsed and splendidly decorated; their plate armour, waving helmet-crests, and white robes with rich ornaments, must have made a whole which, combined artistically by means of that subtle sense of colour which distinguished Nilemen in antiquity, has had few rivals of the warlike sort.

The Egyptians were not armour-wearers in the sense which is now commonly understood by that term among northern nations; they wore quilted dresses and coats of laminated or scale armour, not unlike that of the Japanese: but of a more manly sort than this, and far superior to it in colour. What these bows were the arrows and their heads attest no less powerfully than the bows themselves, which remain. Another race of charioteers were the Assyrians, a nation which was, for a while, more warlike than the Egyptians. The latter, however, we take, not excepting even the Romans, to

have been the most martial in antiquity. The treatment of Assyrian arms and armour, notwithstanding the vast mass of material which lies at hand in sculptures, carvings, relics and chasings, no less than the comparative novelty of the subject, offered small attractions to M. Lacombe or his translator and English improver. This is unsatisfactory on both the above-named accounts, as well as that which derives effect from the artistic merit of Assyrian armour. There is hardly a word about that tremendous weapon, the great Assyrian bow, of which it was written, "Behold, I will break the bow of Elam—the chief of their might." Again, "And Elam bare the quiver, with chariots of men and horsemen, and Kir uncovered the shield." What is said about the bow of Assyria is hard for us to accept in its obvious sense; for Mr. Boutell and his authority write of these weapons as "small." If by this we are intended to infer that they were weak, it is wrong; neither was the bow less than between four and five feet in length. Of its power the student will not need more striking examples than those afforded by the sculptured representations of lion hunts, which were brought from Nimrud to the British Museum, and show the great beasts pierced through and through, through body or through head, transfixed by arrows shot from these potent weapons.

It is surely a mistake to treat the weapons of savage tribes, their mere murder-tools, to any extent, while Egypt gets not a word, and Assyria not more than four pages. It was a mistake also to trust to mere chronology for the arrangement of materials and subjects in this book. Chronology is of little importance as a guide to knowledge of arms and armour; ethnology is the true science, and knowledge of the development of races the right guide for ordering the subject in hand. Why, then, does the chapter of Gallic weapons precede that which treats of Greek armour? The last-named section is more satisfactory than those which preceded, or should have preceded it; justice is, within the limits of a popular text, done to the transcendent merits of the subject; neither is its ally, the armour of Etruria, neglected, than which not even that of Egypt is more fully illustrated by pictorial records.

The best part of this book treats very fairly and fully of mediæval weapons and defences; to this part of his original Mr. Boutell has added a chapter on English arms and armour. It is interesting to know what the French writer has to say about English weapons; on this account, and as a specimen of his style, we extract the following about late mediæval swords:—

"The sword is also seen to differ in a very decided manner from the corresponding weapon of the earlier ages, when, having been made to be used both for striking blows with the edge and thrusting with the point, it could scarcely be considered really efficient for either purpose. Now, the sword, designed to be used only for delivering thrusts with the point, becomes a rapier, long and slight and sharply pointed, and thoroughly efficient for the use assigned to it. This description, which is applicable to French swords, does not extend to the contemporaneous English weapons. In England, the earlier swords, even if they were not very perfectly adapted for thrusting, were perfect in the hands that then wielded them for striking blows; and, later, the English swords of the fourteenth century, and of the earlier part of the fifteenth century, while well qualified to inflict wounds with the point, were second to none in their efficiency for the delivery of genuine hard English blows with their edges."

The remarks which follow this apt passage, and treat of English and French armies as opposed at Crécy, are very interesting as coming

from a Frenchman. They are fair and candid; nor does the author forget to note the important effect on the issue of this combat which accrued on the failure of the Genoese cross-bowmen to keep the strings of their bows dry, in doing which the English archers had been successful. In fact the latter "kept their powder dry." Differing from Mr. Boutell less than it might appear on looking at the section which is devoted to renaissance military freaks in armour, we regret he did not exclude the matter altogether. His book, in the mediæval part of its subject especially, is not unwelcome, as a popular manual on the matter in question. The illustrations are sufficient for this purpose, although often rather small.

FINE-ART GOSSIP.

THE Architectural Museum, in Bowling Street, Dean's Yard, Westminster, will be opened on the 21st inst., at eight o'clock in the evening. An hour later addresses will be delivered to an expected assembly of architects and students. Subscriptions in aid of the objects of the museum are wanted.

At Messrs. Colnaghi's may be seen some drawings of landscapes by Mr. Henry Wallis, the qualities of which will amply reward a visit of inspection. Their subjects are derived from Capri, a noteworthy specimen of the artist's ability; three from views on Dartmoor; also a large picture of a wood in Surrey.

Many engravings and etchings, parts of the Slade bequest to the British Museum, have been arranged in frames in the King's Library. A greater number will be added shortly, so that the public may gain an idea of the extent and value of the collection.

A Parliamentary paper (House of Lords, No. 181) has been published, which contains the Report from the Select Committee of the House of Lords on the Fine Arts Copyright Consolidation and Amendment Bill, No. 2, with the proceedings of the Committee. The Report is the briefest of its kind with which we are familiar; thus: "That the Committee have met, and considered the said Bill, and have made various amendments; but it is their opinion that it is not expedient to proceed further with the Bill during the present session." One of the principal amendments relates to the reception of impressions of engravings (this should be explained to mean woodcuts, lithographs, etchings, photographs, and other transcripts by all means from works of art in painting, sculpture, and architecture,) by the Print-Room, British Museum.

The cupola of St. Peter's, Rome, needs repairs to its lead covering; the new material is to be partly gilt, as in the time of Sixtus the Fifth.

Messrs. Christie, Manson & Woods sold, on Saturday last, the following pictures by Hogarth, collected by the late H. R. Willett, Esq.: The Painter seated at his Easel, exhibited at Manchester, with the "Art Treasures," at the International Exhibition, and with the National Portraits, 1867, 378*l.* (Agnew); Portrait of Mrs. Hogarth, half-length, exhibited with the above, 350*l.* (same); Portrait of Jacobson, architect of the Foundling Hospital, half-length, from Watson Taylor's collection, 37*l.* (Williams); Sigismunda, life-size, 31*l.* (same); Portrait of Miss Woodley, from Benjamin West's collection, 199*l.* (Agnew); a View of St. James's Park, Rosamund's Pond, exhibited with the "Art Treasures," 147*l.* (Colnaghi); the Marriage à la Mode, six replicas of the pictures in the National Gallery, exhibited at Leeds, 220*l.* (Shelley); the 'Beggars' Opera,' from Strawberry Hill, exhibited with the "Art Treasures," given by Hogarth to Horace Walpole, 84*l.* (King); Hudibras vanquished by Trulla, 13 *gs.* (Shelley); Broughton, the Pugilist, small whole-length, exhibited with the National Portraits, 1867, 75*l.* (King); George the Second, Queen Caroline, Frederick Prince of Wales, William Duke of Cumberland, the Princess of Hesse, engraved for Ryder's 'Graphic Illustration of Hogarth,' 52*l.*

(Ireland); Florizel and Perdita, exhibited with the "Art Treasures," 85*l.* (Agnew).—Another property, G. Morland, a Landscape, with a Hunting Party, 64*l.* (Agnew).

MUSIC AND THE DRAMA

THE OPERA.—'La Figlia del Reggimento,' in which Madame Patti was advertised to appear on the night that she sang at Marlborough House, but which was then at the last moment postponed, was at length given last Tuesday. The bright music, written by Donizetti for the Opéra Comique, is mere child's-play to Madame Patti, whose only chance of exhibiting the higher qualities of her singing is in the plaintive melody, 'Convien partir.' But in the capital scene in which Maria takes a music-lesson from the Marchioness, and bursts through the trammels of her old-fashioned song to revel in a torrent of scale-passages, Madame Patti's acting was as clever as her singing; that is to say, it was refined comedy of the best school. The only blemish in her performance was the introduction of a silly valse by Prince Poniatowski, as a *finale*. 'La Fille du Régiment' is not a masterpiece, but there is a certain homogeneity about the music that makes the listener resent the interpolation of anything extraneous. Few as are the characters in Donizetti's *opéra comique*, the cast was sadly indifferent. The lady who played the Marchioness is unfit for such a theatre as Covent Garden; Signor Corsi is a weak *Tonio*, and Signor Ciampi an obtrusive *Sulpizio*. Signor Li Calzi conducted, to the occasional discomfiture of the singers.

FRENCH PLAYS.—There is more genuine fun and there is less nastiness in 'Orphée aux Enfers' than in either of the Offenbachian pieces with which Mdlle. Schneider's name is identified. If we except the *cancan* dance, the coarseness of which is half redeemed by the drollery of the idea that the Olympian deities seek relaxation in a Mabilles where Pluto is master of the ceremonies, there is nothing in the piece to offend a laugh-loving audience. The dialogue, generally smart and humorous, is healthily free from innuendoes more demoralizing than the coarsest vulgarity. Mdlle. Schneider, it is true, puts the utmost amount of suggestiveness into all her speeches, but she has not, in 'Orphée,' the scope for the exercise of this peculiar talent afforded her in 'La Grande Duchesse' and 'La Belle Héloïse.' The capital anacreontic 'J'ai vu le dieu Bacchus,' sung by Eurydice at the banquet of the gods, is rather too high for Mdlle. Schneider's limited voice; but she sings the rest of the music with skill. M. Dupuis is a highly-diverting *Pluton*; and his picture of the shepherd Aristée, the disguised character in which the King of the "Underworld" first appears, is cleverly painted. M. Desmonts and M. Schey are amusing enough as *Jupiter* and *Johu Styx*; but the subordinate singers are scarcely up to their work. Nevertheless, the general performance, thanks to an efficient little orchestra, is good enough for the music, which is too well known to call for any observations. 'Orphée aux Enfers' is assuredly the least objectionable of the musical pieces given at the St. James's Theatre.

HAYMARKET.—Following the usage of past years, the Haymarket company has gone into the country, and the theatre has come, for a short summer season, under the management of Miss Amy Sedgwick. On Monday Miss Sedgwick made her first appearance in a comedy, by Mdlle. R. G. Le Thière, entitled 'All for Money.' In the case of a work of this class, written by a novice in dramatic art, and intended to serve a temporary purpose, a strict application of the laws of criticism is scarcely called for. The merits of 'All for Money' are a clear and healthy plot, and dialogue which is generally natural and unforced; its defects, general crudeness, want of sequence, imperfect development of character and consequent improbability of action. A married couple live together a not very happy life; the husband immersed in politics and the wife engaged in the ordinary pursuits of a lady of wealth and fashion. The dishonesty of the lady's father, who, to supply his losses in gambling specu-

lations, takes his son-in-law's money, forges receipts, and even steals jewels from a cabinet wherein they are locked, threatens further estrangement; but in the end proves a means of bringing about a perfect understanding. An old lover of the lady, returning from India, ventures, on the strength of favours once accorded him, to be unduly demonstrative. His insolence, however, is rebuked, and the conjugal heaven at the close of the piece is cloudless. The father, whose proceedings are so objectionable, finds a rich and elderly wife, whose fortune enables him to repay the money he has stolen, while her temper seems likely to supply a penance almost adequate to the offences he has committed. As all the scenes affect directly or indirectly the fortunes of Mr. and Mrs. Mortimer, there is a sort of connexion between them. They are, however, very disjointed; and the changes of motive and purpose on the part of the various characters are so abrupt as to become ludicrous. An enunciation by one of the *dramatis personæ* of views of any kind is the certain prelude to their renunciation, and an avowal of preference for one line of action implies that another, quite different, will be adopted. Miss Sedgwick played *Mrs. Mortimer*, the heroine, with briskness and animal spirits, but her transitions from sadness to mirth were inartistically abrupt. Mr. Irving was got up to look twenty years younger than the part he assumed to play. Mrs. Stephens was very clever as a rich and over-amorous old lady. Other parts were sustained by Mr. Jordan and Mr. G. Murray. The one-act drama of 'The Old Guard' was the *lever du rideau*, and introduced to London boards Mr. Sol. Smith, an American actor of some ability.

ADELPHI.—'The Willow Copse,' one of the old-fashioned and once famous "Adelphi dramas," has been revived at this house, with Mr. Webster in his original character of *Luke Fielding*. The main story of the play is domestic, describing the seduction of Rose Fielding, and the shame and ultimate madness of her father. But connected with it is an eminently melo-dramatic underplot, introducing a baronet who has committed a crime, and is consequently preyed upon by a ruffian who has mastered his secret, and dealing with suppressed wills, burglaries and other similar matters. Mr. Webster's acting as the farmer is very fine. The agony of shame of the man whose honour is his only possession was admirably assumed; and the approach of madness was indicated by masterly touches. Mrs. Mellon resumed her original character of *Meg*; Mr. Belmore played *Augustus de Rosherville*, a part not altogether suited to him. The general cast was far from satisfactory.

MUSICAL AND DRAMATIC GOSSIP.

AS usual, too much is crowded into the last weeks of the operatic season. On Tuesday last 'La Figlia' was performed for the first and only time, and on Wednesday next Madame Patti is to make a *début* in 'Rigoletto,' an opera that cannot be repeated. To-night 'Le Prophète' is to be brought out for the last appearance of Signor Mongini, Mdle. Tietjens being the *Fides*. The season is advertised to close this day week.

Miss Neilson has accepted an engagement at Drury Lane Theatre, and will appear in the new drama by Mr. Dion Boucault, to be produced on the 31st inst.

A new drama by Mr. Arthur à Beckett is, we are informed, in preparation at the Queen's Theatre.

A new farce, entitled 'The Greenwich Pensioner,' will be brought out at the Adelphi on Wednesday next.

Sea-sickness does not seem particularly susceptible of dramatic treatment. Its manifestations, however, supply the comic interest of Mr. Hay's new farce at the Strand, 'The Chops of the Channel.' The intrigue is conducted in the intervals between spasms of sickness, and the humour depends upon the fun to be extracted by the passengers from the doleful situation in which they are placed.

Mr. Fechter has been playing Hamlet during the week at the Surrey Theatre, and has been

supported by Miss C. Leclercq as Ophelia.—At the Standard Mr. Sothorn has been succeeded by Mr. Sims Reeves, who has appeared on four nights in the week as Henry Bertram, in the old opera of 'Guy Mannering.' On Tuesday and Friday Mr. H. Sinclair played Macbeth, and Madame Fanny Hudart doubled the characters of Lady Macbeth and Hecate.—The Royal Alfred Theatre opened on Saturday, under new management, with 'The Rising of the Tide,' a drama the title of which resembles suspiciously that of Mr. Burnand's piece, now being performed at the Queen's.

A new comedy, by Mr. W. S. Gilbert, will forthwith be produced at the Gaiety. Mr. John Clayton will make his reappearance in this piece.

The monster musical festival in Boston seems to have proved a success. As far as numbers are concerned, it has dwarfed all our celebrations into nothingness. The Americans, having once made up their minds to beat us, spared no pains to compass their object. Full details of the means employed may be found in a long letter which appeared in the *Times* of Wednesday last; but as the length of the tables provided for the reporters and the quantity of wood employed in the building are not matters of general interest, we forbear to quote largely. Some statistics, however, are worth noting. The building erected for the occasion, and called the Colosseum, was 500 ft. by 300 ft., and covered the whole of St. James's Park. New streets and extra railroad-tracks were laid down to facilitate communication. The decorations of the hall, which was 100 ft. high, included medallion portraits, 9 ft. in height, of Mozart, Rossini, Handel, Haydn, Beethoven, Mendelssohn, Schubert—and *Balfe* (!). The chorus numbered 10,371, while the orchestra consisted of 1,094 performers; so that more than 11,000 executants were employed. There was a "chorus," to quote the American correspondent's *ipsissima verba*, of anvils, "operated" by the firemen of Boston; and the conductor worked from his desk a peal of bells and a "park of artillery." Luther's 'Eine feste Burg,' the 'Star-spangled Banner,' and the 'Anvil' chorus from 'Il Trovatore,' appear to have been the "hits" of the festival. Madame Parepa-Rosa had the gratification of singing the solo in Gounod's 'Ave Maria' to an *obligato* accompaniment of 200 violins. The building was each day filled with audiences of fifty and sixty thousand persons. Mr. Gilmore, the projector of the enterprise, must have worked hard to obtain such results; and it is possible that the festival may do good in stimulating some taste for music in the outlying districts of the great American continent. But could not such vast materials have been brought to bear upon something more worthy than the Overture to 'Tannhäuser' and a paltry chorus from 'Il Trovatore'?

The Viceroy of Egypt will be wearied long before he gets home of our western manner of showing him civility. He was invited to look at fireworks at the Crystal Palace on one of the coldest evenings of an unusually cold season. No sooner had he reached Brussels than he was compelled to listen to 'Il Trovatore.' Some of the principal singers were sent expressly from Paris, but the chorus was got together in a hurry, and the result was far from satisfactory. It is to be hoped that the Viceroy took the will for the deed.

After 'Armida' and 'La Favorita,' 'Le Nozze di Figaro' is to be revived at the Grand Opéra. Madame Carvalho is to resume the character of Cherubino, which she used to sustain at the Théâtre Lyrique, and M. Faure is to be the Almaviva, a part that should suit him far better than Figaro, the rôle that fell to his share when he played in the opera at Covent Garden. M. Saint Léon is to "invent" the grand ballet, without which not even Mozart would be acceptable to the *habitués* of the Rue Lepelletier.

'La Petite Fadette' is being actively rehearsed at the Opéra Comique, and it will probably be produced towards the end of next month. The cast of M. Auber's new opera, 'Rêve d'Amour,' is definitively settled. A Mdle. Fogliari, who has just made a *début* in 'Le Pré aux Clercs,' is well spoken of.

The company of the Bouffes Parisiens are now playing at Baden, where M. Offenbach is going to

bring out his new operetta, 'La Princesse de Trébisonde.'

There is some idea of bringing out Mr. Balfe's 'Bohemian Girl' at the Théâtre Lyrique, with Mdle. Marie Roze as the heroine.

M. Alexandre Dumas is preparing for the Ambigu-Comique a version of his romance, 'Joseph Balsamo.' It will probably be produced after the 'Couteaux d'Or,' the rehearsal of which has by this time commenced.

A not very successful experiment has been made at the Châtelet, where a number of actors, having obtained the use of the theatre, brought out, at their own risk, a drama by MM. Brisebarre and Nus. 'Botany Bay,' the piece selected, has long been published, but has not hitherto been brought upon the stage. It is one of the plays upon convict life, included in 'Les Drame de la Vie,' a work in two volumes, which has already supplied the stage with more than one drama, the most celebrated of them being 'Leonard' ('The Ticket-of-Leave Man'). 'Botany Bay' tells an old story of a man unjustly accused of crime. Its hero is charged with a robbery he has not committed, is found guilty, and sent to the once celebrated spot which supplies its title to the piece. 'Botany Bay' is very extravagant in incident; and the improbability of its story is enhanced to English readers by the fact that the various characters are represented as Englishmen. The hero is a man named Love; his arch-enemy is entitled Rob-Nick; and the other characters bear such names as Mac-Daniel, Mrs. Punch and the like. The experiment has resulted in failure.

M. Ravel is playing at the Gymnase in a new one-act comedy, written expressly for him, by MM. Siraudin and Thierry, and entitled, 'L'Homme aux Soixante-seize Femmes.' The title is something of a misnomer, as the number of seventy-six indicates the women by whom M. Mascaret has been rejected, and not those he espouses.

The Déjazet has been let temporarily to M. Bienvenu. 'Les Conteurs d'Histoires,' the new drama with which it opened, was mercilessly damned.

Among the company engaged at the Châtelet is Mdle. Carmen, a young South-American actress, of whom report speaks well.

The Théâtre des Folies Dramatiques has been put under interdiction by the Société des Auteurs Dramatiques. Pieces by members of the society can accordingly no longer be played in the theatre. As every French dramatist of reputation belongs to the association, the effect of the interdiction is to bring speedily to terms any recalcitrant director, or to drive him from management. The penalty was enforced in this instance on account of the manager, M. Moreau-Sainti, having appropriated a larger share of the receipts than is allowed by the provisions of the society. M. Moreau-Sainti has appealed against the decision, and claims 100,000 francs damages from the committee.

In the list of Parisian dramatists appears the name of M. Hostein, formerly manager of the Châtelet, who has recently been declared bankrupt. A trial, to which the bankruptcy has led, shows on what terms managers may obtain the credit of authorship. M. Hostein was announced as joint author, with MM. Labiche and Delacour, of the 'Clef des Songes,' a spectacle, intended for production at the Châtelet. M. Hostein's part in the work is proved by the decision of the President of the Tribunal Civil de la Seine. This is to the effect that the piece must be surrendered to MM. Labiche and Delacour, its sole authors and proprietors. By a provision of the Société des Auteurs Dramatiques dramatists are not allowed to take the director of a theatre as collaborateur without a special permission.

M. Daiglemont, formerly manager of the Théâtre Beaumarchais and previously of the Odéon, has now taken the Théâtre Molière.

M. Monnier, whose death was announced in a recent number of the *Athenæum*, has left behind him several works ready for performance. Among the more important are 'Les Brigands' (of which M. Paul Féval is joint author), 'La Seconde Manière,' written for the Gymnase, a fairy

spectacle on the subject of Puss in Boots for the Châtelet, and a drama of the 'Trois Mousquetaires' class, written in conjunction with M. Ponsou du Terrail.

The death is announced of Madame Bressant of the Variétés, formerly Mdlle. Dupont.

A committee has been formed in Antwerp, the birthplace of Grisar, for the purpose of having a statue erected to the memory of the composer in the theatre of his native city.

M. Nicolo Lablache is the new director of the Cairo Theatre.

MISCELLANEA

Dante Allighieri and the Prime Minister.—It is gratifying to see Mr. Gladstone follow in the track of Dante Allighieri, though, perhaps, he may not be fully aware of the fact. That the gods of High Olympus are, as your reviewer of Mr. Gladstone's work states, "mysterious yet comprehensible symbols of truth and reality," was the conviction of Dante, as also that under the so-called fables of the ancients, historical and philosophical truths lay concealed. It was this conviction which led him in the 'Divina Commedia' to introduce passages and illustrations from these sources with as much apparent gravity and earnestness as he did from the Hebrew and Christian scriptures: a practice that has often been a source of some misgiving to pious students not so far advanced in classical culture as himself, and may have helped to give rise to the erroneous notion that Dante was not a sincere Christian, nor an orthodox believer. Boccaccio, in his life of Dante, expressly relates that, having applied his acute intellect to study the admirable artifices of the poets, and, in a short time, finding them not to be merely fabulous, as it is said, made himself familiar with them all, and especially with the most famous. And knowing that these poetic fictions are not mere vain and silly fables, as many affirm, but that, under their sweet exterior, historical and philosophical truths lie concealed, in order that he might have a complete knowledge of them, with an equable distribution of his time, he gave himself to the study of both. In helping to brush away the clouds of ignorance which have so long obscured the wisdom of the ancients, and in seeking to set Zeus before the public gaze in unveiled majesty, Mr. Gladstone has rendered a service also to the memory of Dante, in placing before us in a stronger light the colossal figure of the great Christian poet, which, like that of the "gran veglio" in the cavern in Crete, grows greater and brighter with the course of ages.

Silly.—This word is simply the German *selig*, of which the meaning is *blessed*, but which, like its English synonym, is frequently used *per antiphrasin*, either ironically or euphemistically. *Du seliger Narr* is equivalent to the English, "You blessed fool!"—i.e. "You silly fool!" That *silly* should have altogether lost the original meaning of the German *selig* is an instance of the change of signification a word may undergo in passing out of one language into another. It is the same with our *lusty*, which is the German *lustig*. The proverb "Laugh and grow fat" shows how the one has become the other. The French *loustic*, who is a *lustiger Kerk* on the stage, is a different application of the same term. So *jolly* from *joli*, *petty* from *petit*, and *pretty* from *prächtigt*,—which last expression calls for a few remarks. The root is *Pracht*, meaning "pomp, state, splendour"; consequently, *prächtigt*, as applied to an object of sight, is equivalent to our "splendid, magnificent, grand." Now, there is a story of a German who visited the Falls of Niagara, and after gazing at the sight for some time in silent admiration, exclaimed "It is pretty!" For this he got well laughed at; yet he was merely using the word in its original sense. And the likelihood of this apparently absurd story may be shown by a similar instance—indeed, one out of many,—in the case of my worthy friend Dr. Krapf. When relating, in page 357 of 'Journals of the Revd. Messrs. Isenberg and Krapf' (1843), how he "pitched his tent near the stronghold of Magdala," he says, "We had a *pretty* view of the course of the river Bashilo to the Mount Samada,

in the north-east of Godjam. The high mountains of Begemeder were also presented to our view, and Debra Tabor, the capital of Ras Ali, was pointed out." But, as Samada is distant from Magdala more than eighty miles as the crow flies, a view embracing such an extensive prospect cannot be "pretty" in our sense of the word, but, like that of Niagara, must be "magnificent,"—as, in fact, there are now plenty of eye-witnesses to certify. Of all such perversions, the most curious and significant, perhaps, is that of *blide und biegsam*, meaning "bashful and pliant," into *blithe and buxom*! To revert to *silly*; this is, I repeat, the German *selig*, meaning "blessed." Used at first antiphrastically in a bad sense, it has in English acquired this meaning absolutely. It affords an apt illustration of my argument in the *Athenæum* of June 26, respecting the Hebrew נורעב (*to'ebah*), which, signifying originally "an object of respect or reverence," came to mean "an abomination."

CHARLES BEKE.

Durst.—This is said to be one of the only two perfects in *st* in English, *must* being the other; but the Gothic verb *daurs-an*, seen in its derivative *ga-daurs-an*, shows that the *s* is radical, and not part of the inflexion. *Durst* is, in fact, the Gothic perfect *daurata*. "Must" is more difficult, as though the Gothic perfect is *mosta*, I must, I could, yet the conjectural infinitive is *mot-an*, identical with the Anglo-Saxon verb; but the German *müssen* tends to show that in *must* the *s* is radical too.

Thames.—In *Athen.* No. 2166, your Correspondent, "Dickey Sam," says Thames, or Thamesis, "giving the vowels the short sound, appears to distinguish that part of the Ox-stream which falls into the sea, *Tamh* being Erse for ocean," but as the upper and lower streams both fall into the ocean this does not seem satisfactory. Now, in Erse the word *Tamh* also means *still, quiet, smooth*, and the Thames formerly flowed over a vast extent of marshes, where it must have been shallow and placid enough to deserve the name of *still* or *quiet* stream. I do not agree with the change from *Isis* to *Eseas*. The wild cattle were not a local peculiarity.—"A. H." in *Athen.* No. 2170, p. 742, says "the *t* in Chaucer's *Canterbrige* may be derived from the word *Granta*." How could this happen? The *t*, or rather the *te*, was derived from another word long before Chaucer's time. The Celts called Kent *Cen*, or *Cean-tir* (Latinized *Can-ti-um*); from *Cen-tir* we have *Cen-tir-bury* (Canterbury), *Canterbric*, *Cevante-vic* (Etaples) and similar names. *Cean-tir* meaning *Head-Land*. We have also *Exeter* (*Uisc-y-tir* = *Water-Land*) as another instance, a name perhaps applied at first to the whole district from sea to sea, *Damnonii* being the name of a sept. Names having *Ken* or *Cam* as a prefix are to be found all through South Britain from east to west, and across the Channel, and seem to me to mark the footsteps of some mountain race from the south as much as local peculiarities; from this I think explanations of such names on a mere local hypothesis may not always appear satisfactory.—In No. 2167, p. 647, of the *Athenæum*, Mr. Kinahan translates *Yar Connaught* as *West Connaught*: this may do as far as that locality is concerned, and Mr. Kinahan no doubt knows the true meaning of the word, but as Celtic names are not generally understood in England, it may be worth noting that *Yar* or *Jar* means *after, behind*. O'Brien says it came to signify *west* in relation to the ancient custom of turning to the east at prayers when persons and objects *behind* the worshipper would be to the west. The only instance of the use of the word in England I can call to mind is in the name of the Yare at Yarmouth, Suffolk; and here it may be translated in both senses—the river runs *behind* and *west* of the spit on which the town is built; the name is now spelt with a final *e*, and in old charters the town is called *Iernemutha*. This may be a paraphrase of *Iar-n'-ei* = *Behind the island*. Local tradition says the spit once formed an island.

B. L.

TO CORRESPONDENTS.—W. L. T.—W. M. T.—X. Y. Z.—received.

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